

SCHOOL ARTS



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A Bouquet for Every School Arts Contributor!

DEAR MR. DELEMONS:

"I have been a SCHOOL ARTS subscriber for many years. The magazine has been a 'life-saver' too many years and too many times to be counted"

From a subscriber in the "Sunny South"

"I am a recent subscriber to SCHOOL ARTS and am delighted with the wealth of excellent ideas and information which these magazines contain."

*From a subscriber in Canada
(Names on request)*

Announcing MONTHLY SUBJECTS FOR NEXT VOLUME OF SCHOOL ARTS

Volume 43 - September 1943 - June 1944

Inviting articles and illustrations from PRIMARY, JUNIOR and ADVANCED SCHOOLS on the various art subjects and their integration in education for use in the following SCHOOL ARTS NUMBERS:

SEPTEMBER	All-America	Art in War Work, Art and Patriotism, War Posters, Democracy Programs
OCTOBER	Holidays	Halloween, Thanksgiving, Christmas and other Holidays
NOVEMBER	Primitive Arts	North & South American Indian African & South Sea Arts & Crafts
DECEMBER	Applied Arts and Crafts	Creative Handicrafts Applied Arts Lettering and Industrial Arts
JANUARY	Design and Decoration	Design for all Materials Art Uses for Common Materials and Waste Materials
FEBRUARY	Materials and Equipment	New Ideas for Art Materials Art Uses for Common or Waste Materials
MARCH	Integration	Art plus School Subjects Art in Schoolroom and Home and Civic Improvement
APRIL	Canada	Art Travel in Canada Art Education in Canada Art and War Program in Canada
MAY	Child Art	Creative Arts and Crafts in Primary Grades Drawing, Painting and Crafts
JUNE	Drawing, Painting, Modeling	New or successful Art Projects for the Schoolroom in Art Education. Mural Painting

Material for these subjects should be sent in as soon as possible for SEPTEMBER, OCTOBER, and NOVEMBER subjects and at least six months in advance for all other subjects.

Complete name and address should appear on the back of each illustration or example of art work, and return postage to accompany the material if sender expects the material to be returned whether or not accepted for publication. Photographs only preferred of all subjects over 2 x 3 feet.

NOTE ESPECIALLY: Send all material for use in SCHOOL ARTS for above subjects to Pedro deLemos, Editor, SCHOOL ARTS, Stanford University, California. Contributors are especially asked to send all requests for information regarding their contributions to the Editor in California and NOT to The Davis Press in Massachusetts. NOTE that all numbers are assigned each to special subjects. The editors make up each subject six months ahead of its publication appearance. If material is late in arriving, it has to be held for inclusion in the next year's issue, unless the sender especially asks for its return if unused in the current volume.

WITHIN THE FAMILY CIRCLE

It is so easy these days to concentrate every bit of our work along War lines that perhaps it is well to just take a moment to think ahead. Now the youngsters that are in school at this very moment will be an important part of the world after the war. After the war our aim should be to become better acquainted with and know more about Americans, and when I say Americans I am meaning not simply those that live within what you and I call the United States, but I mean Americans that live anywhere from the North Pole down to the very tip of Cape Horn.

Where are you going to get information to help you on this?

You can't find a better place than the monthly letter put out by the National Education Association of 1201 Sixteenth Street, Washington, D. C., entitled "Among Us." There are sixteen pages just packed with all kinds of information about South and Central America. You learn where English classes are being introduced in South America, you find out what they do to introduce American library methods into their libraries for our mutual benefit, you learn about a special house at Mills College where nothing but Spanish is spoken.

Probably what intrigued me most of all was the address of a man in Brazil who could put me in touch with people who wished to correspond with people in North America. That was the December number. Why don't you write to the N.E.A. and ask to be put on the list, beginning with the January 1943 issue?

Suppose someone had come to you and said "I'd like to have you go to South America and organize a school in one of the countries where the former Minister of National Defense and the American Ambassador have been instrumental in the founding of the school." Then would you have accepted this challenge? Member of the School Arts Family, Mrs. Hazel J. Tucker, went to Quito, Ecuador, in August of 1940 and organized the Colegio Americano. This school, under the direction of Mr. and Mrs. Robert E. Tucker, has grown in this short time to over two hundred pupils. In fact, it has apparently made such an impression on visitors to Quito that when John Gunther visited Quito, during the time when he was gathering material for his book entitled "Inside South America," he mentioned the Tucker's school. School Arts Magazine is one of their regular reference magazines so here you have a member of the School Arts Family helping toward a better understanding between the North and South Hemispheres.

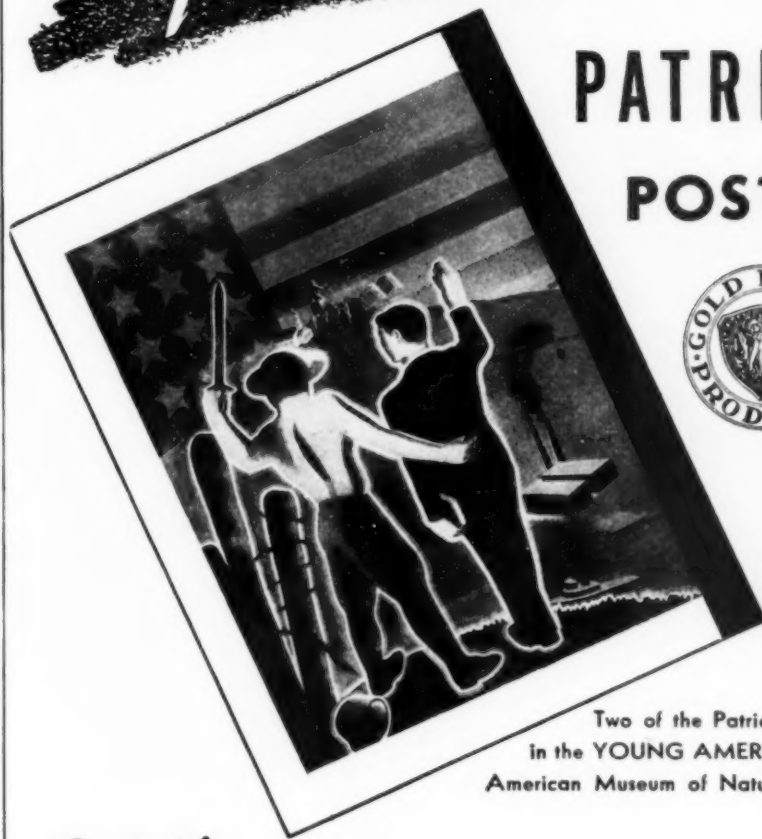
Imagine my delight in picking up the January National Geographic to find one of the most gloriously written and illustrated articles on glass that I have found. Plenty of pages in full color are a double delight. Better beg or borrow a copy from the school library or from a friend.

Who were the first three glass makers in America? You would probably name one without hesitation—Baron Stiegel, Lancaster, Pennsylv-

(Continued on page 10-a)

Young America Paints

PATRIOTIC POSTERS



Two of the Patriotic Posters shown
in the YOUNG AMERICA PAINTS Exhibition,
American Museum of Natural History, New York City

With
Artista Tempera



No. 100 ARTISTA Tempera Set—Twelve student size jars. Colors: Red, Orange, Yellow, Yellow Green, Green, Blue, Turquoise Blue, Violet, White, Black, Brown, Gray. ARTISTA Tempera paint is available in a variety of sets as well as in bulk.

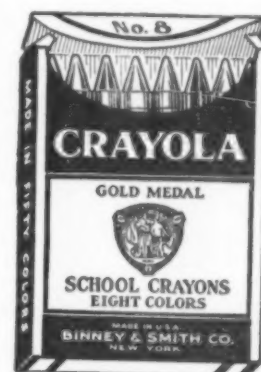
the student has at hand the most adaptable medium for poster work.

Students can be of help to the Nation at this time by producing posters stressing patriotism, health, safety, and morale. Posters of this type when displayed to advantage have a lasting effect upon the many individuals who view them.

ARTISTA Tempera colors cover either large or small areas evenly and completely and can be used a second time over a first coat without flaking off.

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Crayola

the student has a clean, compact, permanent, waterproof medium. The colors are true, blend smoothly and never smudge. It is the perfect wax crayon for art and craft work and is used successfully on paper, cardboard, wood and fabrics. Definite decorative value is assured when CRAYOLA is applied to wall hangings, mats, curtains, book ends, lamp shades, boxes, tiles, screens, containers, plaques, etc.



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What did *you* do today ... for Freedom?

Today, at the front, he died . . . Today, what did *you* do?
Next time you see a list of dead and wounded, ask yourself:

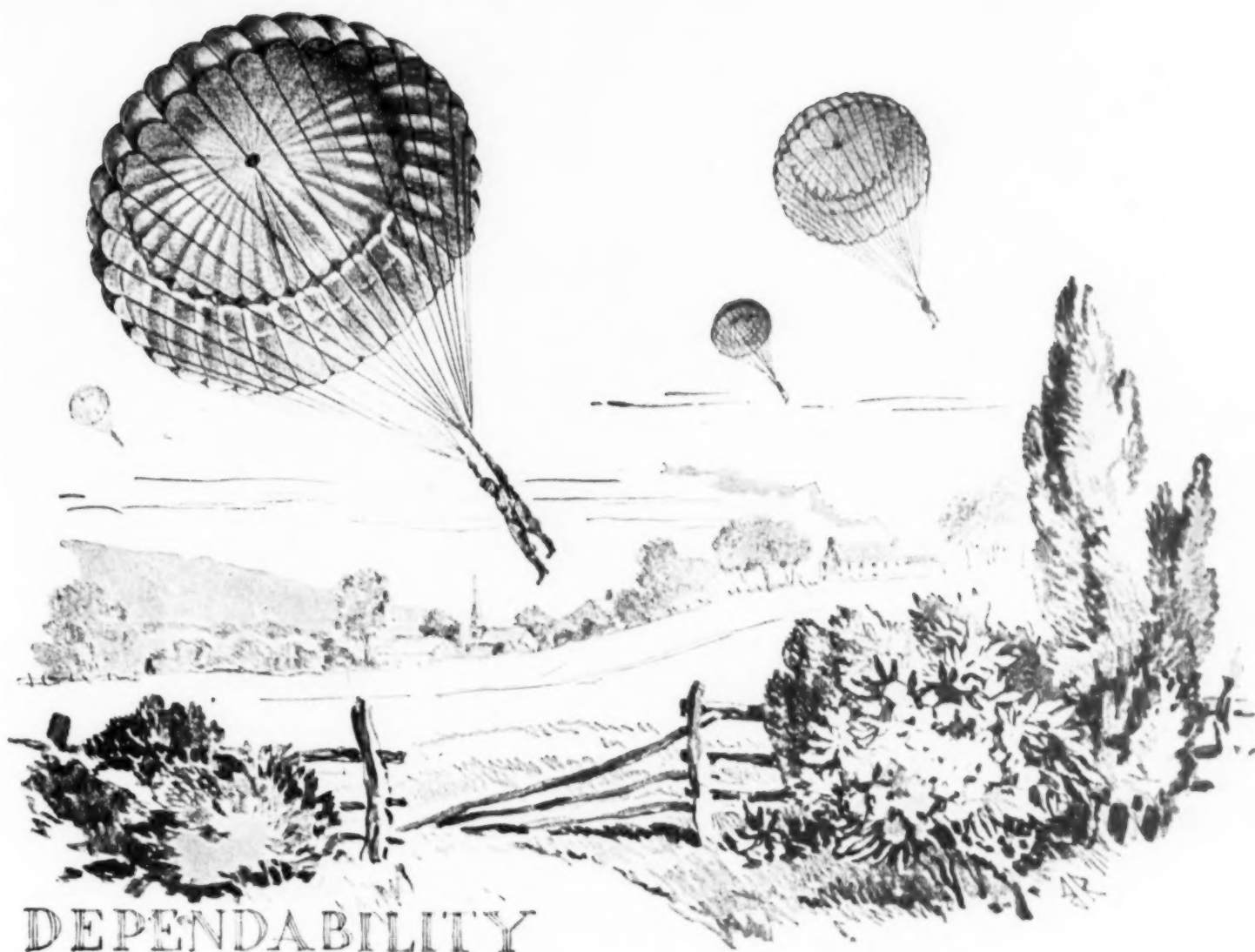
“What have *I* done today for freedom?

What can I do tomorrow that will *save* the lives of
men like this and help them win the war?”

To help you to do your share, the Government has organized the Citizens Service Corps as a part of local Defense Councils, with some war task or responsibility for every man, woman and child. Probably such a Corps is already at work in your community. If not, help to start one. A free booklet available through this magazine will tell you what to do and how to do it. Go into action today, and get the satisfaction of doing a needed war job well!

EVERY CIVILIAN A FIGHTER

CONTRIBUTED BY THE MAGAZINE PUBLISHERS OF AMERICA.



DEPENDABILITY! If there's ever a time when *dependability* really counts, it's when the paratrooper pulls his rip cord. Either the 'chute proves itself *dependable*, by opening, or . . .

It's true, of course, that one's life *seldom depends* on the quality of his pencil. It is equally true, however, that if the pencils used by the engineer, the architect, the draftsman, the designer and the artist are **not dependable**—if they are gritty or splitty, too hard or too soft, or improv-

erly graded—they not only result in inferior work, but they waste valuable time.

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In making the above sketch the artist *depended* on **Koh-i-noor** in three degrees—an HB for the careful shading of the parachute, an H for the background tones, and a 2B for the foreground.



MEPHISTO WATER COLORING PENCILS. These brilliant color pencils are water soluble and are used to produce wash and pastel effects. Round, with painted tip, gold stamped, each pencil polished to match the color of the lead. May be purchased in individual colors or in sets of eight or twelve. There is also a twelve-color set of half length pencils and a pencil lengthener.

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Dependable Craft Supplies
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INTRODUCTION TO THE MARCH SCHOOL ARTS

By Alliston Greene

* William Morris, the English poet and artist, could have written no more appropriately had he been alive today than he did when these words came from his facile pen: "Let us work like good fellows to set our workshop ready against tomorrow's daylight—that tomorrow, when the civilized world, no longer greedy, strifeful and destructive shall have a new art, a glorious art, made by the people, and for the people as a happiness to the maker and the user." I am glad that Morris and other creative artists of an earlier period are not witnesses to the destruction of the work into which was poured their life blood. The bursting of every bomb over an Old World masterpiece is a terrible blow to the sensitive souls of the lovers of beauty. The schools of America owe it to the present generation, as well as to those unborn, to rebuild those works of art, material and spiritual, which war has destroyed.

* *School Arts*, in this March issue, the "Home and Town Number," opens with an assembly by the Editor of reproductions of fine craftsmanship by great artisans and the inspired writings of great educators—a group of illustrations and text calculated to give teachers a renewed incentive for better work in the creative arts. Hear Mr. Emerson: "Beauty must come back to the useful arts"; Sir Walter Crane: "—it would be very difficult to draw the line and say where labor ends and art begins"; John Ruskin: "The fine arts are to be learned by making the homes we live in lovely and by staying in them"—a very suggestive "excuse" for this "Home and Town" number.

* S. H. Houtman, in his article "The Story of Little Netherlands," has introduced us to one community where the natural beauties of a European fatherland are reproduced by a genuine desire on the part of the people themselves to preserve the familiar traditions. This is a definite challenge to other teachers of the arts in other communities to go and do likewise.

* Now get into your airplane and glide over to Logan, West Virginia, in the heart of the billion dollar coal fields, and attend the "street show" of the art work done by the boys and girls in the first six grades in Logan County. The old courthouse never served as a background to a more hopeful enterprise than this. With the High School Band opening the "show," citizens and visitors, parents and friends were drawn to an exhibit of a branch of their children's education in which they had previously little interest. Here is a practical way to "sell art to the community."

* Before reading the article, turn to the full-page illustration on page 227 of novelties made of shells from the seashore. To be sure, those who live far from the coast will have less opportunity and therefore less interest in this particular "hobby," but the idea may be carried out with the use of some other material. Many children

(Continued on page 5-a)

HIGH SCHOOL ART GOES FORWARD WITH SCHOLASTIC AWARDS



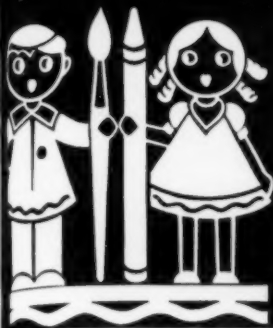
Lettering by Eva Hoffman of Case Technical High Detroit, Mich., & Adeline Corkhill of Camden High, N.J., & Claudia Kaminskie of Peabody High, Pittsburgh, Pa., & Creative Alphabet Anita Wilhelm, So. Hills Ht., Pittsburgh,

SPEEDBALL DRAWING & LETTERING PENS WIN SCHOLASTIC AWARDS

Nothing spurs art development like competition. The National Scholastic Awards, of which the Hunt Pen Co. sponsors Pen Drawing and Lettering, now has double prizes for grades of work. Every high school has a chance....Use the 4 styles-in 7 sizes-Speedballs to get professional quality work from your students.... Write today for rules book, Scholastic Magazines, at 220 E. 42 St., New York City. Send to us for classroom charts of lettering instruction.



School Arts, March 1943



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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The **G**LORY of ART CRAFTS

Assembled by
Pedro de Lemos



Sixth Century Mosaic Panel from
San Vitale, Ravenna, Italy

BEAUTY MUST
COME BACK TO
THE USEFUL ARTS
and the distinction be-
tween the fine and use-
ful arts be forgotten • •
If history were truly
told, if life were nobly
spent, it would be no
longer easy or possible
to distinguish the one
from the other • • • •

♦ ♦ RALPH WALDO EMERSON

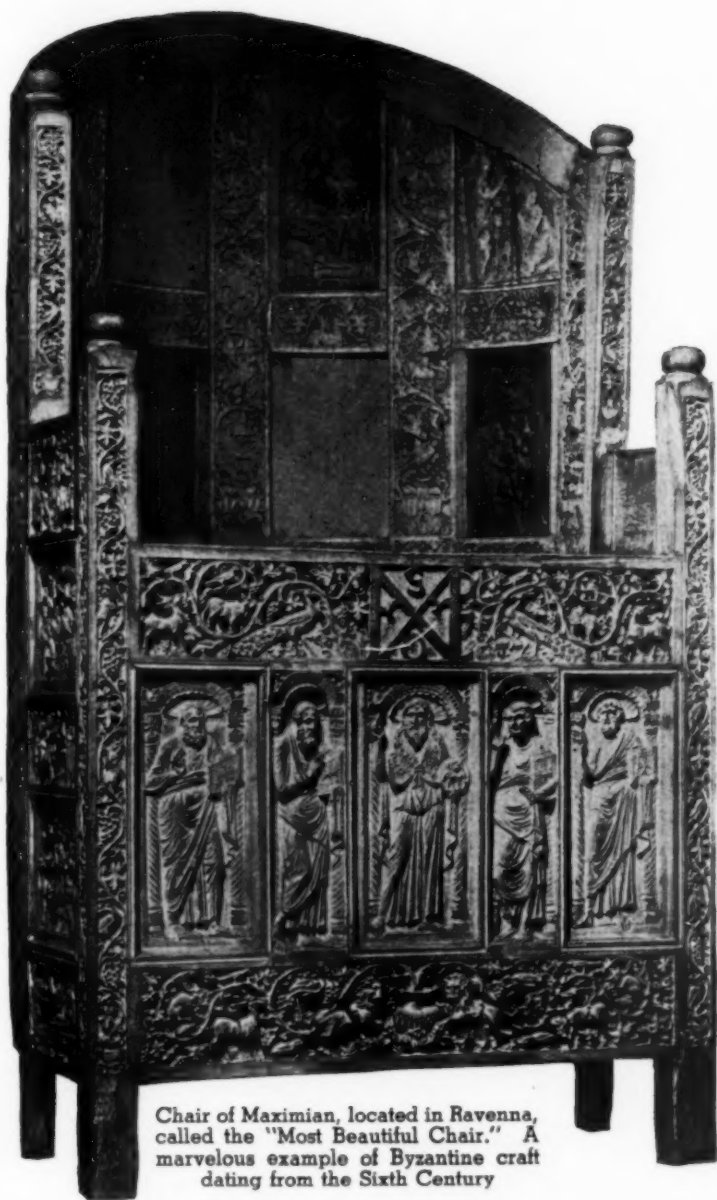
A GLORIOUS ART
MADE BY THE PEOPLE
AND FOR THE PEOPLE

Let us work like
good fellows to
set our workshop
ready against tomorrow's
daylight - that tomorrow,
when the civilized world,
no longer greedy, strifeful
and destructive shall have
a new art, a glorious art
made by the people, and
for the people as a happi-
ness to the maker and
the user. WILLIAM MORRIS

The Beautiful Byzantine
Church of St. Vitale at
Ravenna. A Master-
piece of Art, Crafts,
and Decoration



I AM AN ARTISAN • RODIN



Chair of Maximian, located in Ravenna, called the "Most Beautiful Chair." A marvelous example of Byzantine craft dating from the Sixth Century

ART AND LABOR CLOSELY CONNECTED

Art and labor will be found to be closely connected • so much art or skill in even the simplest operation of labor • so much labor involved in the simplest form of art • each so involved in the other that it would be very difficult to draw the line and say where labor ends and art begins.

♦ ♦ ♦ SIR WALTER CRANE

I preach emphatically calling attention to the numerous benefits and advantages of taking up a variety of handicrafts. Aside from sculpture and drawing I have worked at all sorts of things • ornamentation, ceramics, jewelry. I have learned my lesson from matter itself and have adapted myself accordingly • I am an artisan ♦ ♦ ♦ ♦

♦ ♦ ♦ AUGUSTE RODIN

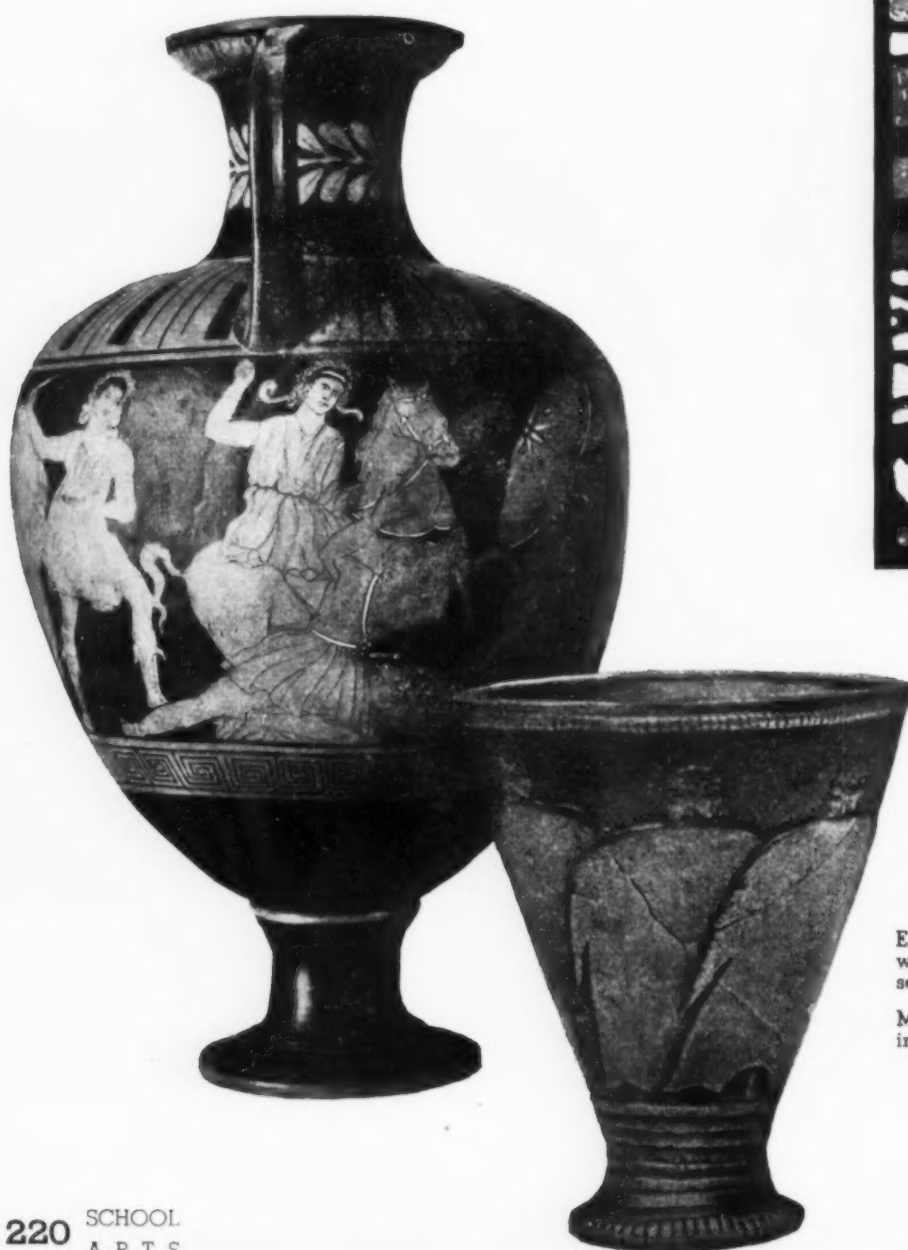


Cover for Manuscript of the Gospels, St. Gall, Switzerland, A.D. 825 to 850

NEITHER FINE OR APPLIED ART CAN SURVIVE DIVIDED

For years men have tried to divide art into two branches, calling one "fine" and the other "industrial" each incapable of surviving such isolation. The wish, no doubt was to make us believe that the industrial arts were so soiled by the degradation of labor that they could not enter the regions of pure beauty as though beauty did not draw from materials its only outward form ♦ ♦ ♦

♦ ♦ ♦ ♦ ANATOLE FRANCE



Leaded Glass Window,
Sainte Eugenia Church,
Soissons, France

Etruscan Amphora
with Battle Scene, Mu-
seum of Orvieto, Italy.

Mycenaean Metal Drink-
ing Cup from Greece

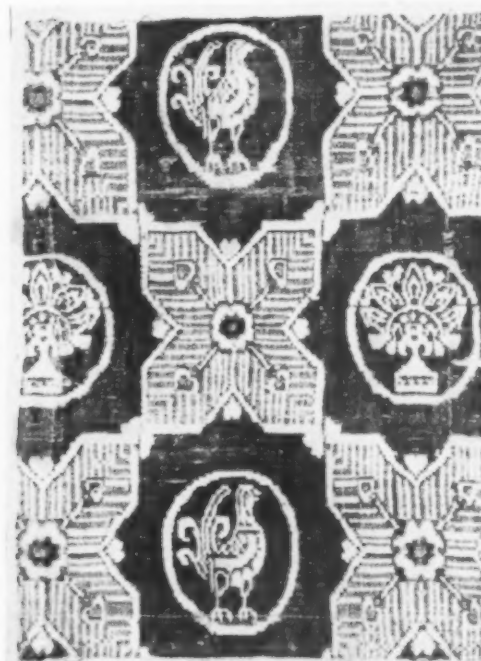


"The Concert" Gobelin's Tapestry of
the VII Century, France

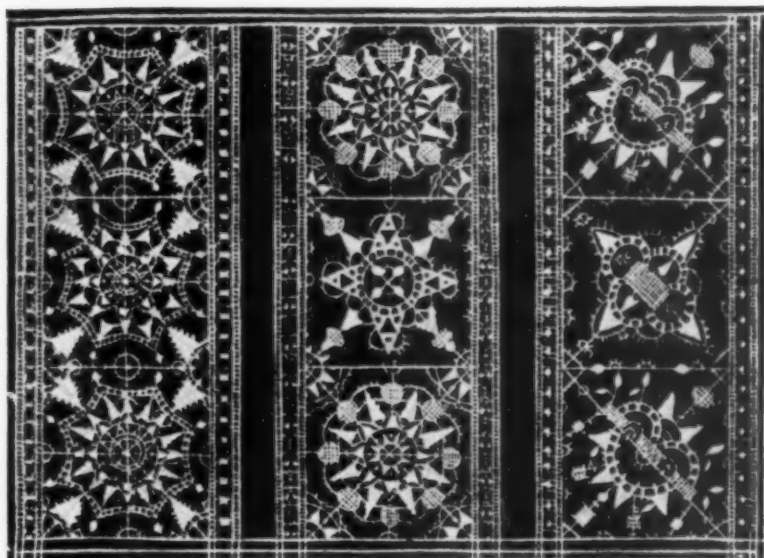
Our Homes plus Art

The fine arts are to be
learned by making the
homes we live in lovely
and by staying in them,
not to be learned by com-
petition but by doing our
quiet best in our own
way, not by exhibition,
but by doing what is
right and making what
is honest, whether it be
exhibited or not + + +

+ + + + JOHN RUSKIN



Byzantine Silk Fragment
of the VIII-XI Century



Antique Lace Design from Venice

Then they
created more
beautiful
things and
worshiped
themselves
less + + + +

+ + JACQUES MARTIN

THE STORY OF LITTLE NETHERLANDS

S. H. HOUTMAN, Holland, Michigan



BACK in 1927 a lecturer in a little town of 15,000 residents on the shore of Lake Michigan suggested that a city-wide movement to plant one kind of flower should prove a worth-while experiment. The speaker was Miss Lida Rogers, biology instructor in the local high school. The town was Holland, Michigan. This city had a peculiar characteristic in that ninety per cent of the inhabitants were of Dutch descent. As the idea was spread about among the Hollanders, the tulip was incorporated in it as a natural choice of flower.

Perhaps nowhere is there a sight so satisfying to the visitor as at Holland, Michigan, at tulip-blooming time. Here the effort to reproduce the atmosphere of a European fatherland is motivated, not by commercial interests, but by a genuine desire on the part of the citizens to preserve, through annual revivals, the traditions of the Netherlands.

These tulip farms are a few miles west of the Dutch settlement at Holland where Macatawa Bay breaks the line of dunes forming Lake Michigan's eastern shore. Here ten thousand first and second generation Hollanders constitute about three-fourths of the population. Among them are families that have been Dutch bulb growers for many generations. The few bulbs these immigrants carried with them have increased to millions.

At other than Festival Time, Holland, Michigan, is an average American small town. To the observing visitor, however, its preponderance of Dutchmen is evident in the various signboards of professional men.

The eight-day Festival has for the dozen years of its establishment coincided with the blooming of the tulips. At least three thousand of the Dutchmen don the costumes of Volderdan, Marken, and Zeeland to partake in the actual "suds and brushes" mopping of pavement. And a more quaint and colorful scene is difficult to find, anywhere!

The dieting lassies have forsaken their slender lines and piled on petticoat after petticoat. Each has spent an entire morning carefully pressing out each point and scallop on the white lace caps which grandmother wore at gala affairs on the shore of the Zuider Zee.

The town crier's announcement, after the scrubbing, that all is spick and span and ready for guests, is the signal for the street dance. Six hundred wooden shoes tap and "klomp" on the pavement to the rhythm

of old folk tunes. This same dance is given daily during the Festival except Sundays.

The Sunday observance tends to prove the sincerity of the townsfolk and the lack of commercialism in their Festival of Flowers and Folk Lore. Despite the press of public demands from outsiders, the Hollanders insist that Sunday programs in their town shall be devoted to worship services only.

As the entire Festival is conducted by persons serving without pay, no funds are solicited from business interests. The Netherlands government thought so highly of the work of the Michigan Dutchmen that they assigned to the Netherlands Museum at Holland their exhibit from both the New York and San Francisco fairs.

Beginning on one Saturday and continuing through the following one, the Hollanders carry on a program of pageantry and music. The Volks Parade on the opening Saturday is followed by one on Wednesday in which fifteen hundred costumed and wooden-shod school children march and present floats of characteristic Dutch activities.

Band music and marching bandsmen—two thousand of them—supply a climax as vivid, colorful and inspiring as is the first view of the tulip blooms.

As a year-round attraction, Michigan's Dutch village has its wooden shoe makers. Eighty-two-year-old Albertus Klunge estimates that in his seventy years of carving he has reduced a forty-acre forest of poplars to 125,000 pairs of "klompen." Klompen maker William Ten Brink wields the tools of his ancestors in a show window for the benefit of tourists who are eager to study the ancient process and often wish to buy for their own use. Rights and lefts the carver must shape them all, and all the range of sizes, too. Here is a shoemaker who cannot well be cautioned to "stick to his last" because he has none!

An exhibit of miniatures proves the feature attraction during Tulip Time. Exquisitely done by the American descendants of Rembrandt and Hals, the Little Netherlands exhibit provides a very close second to the sightseeing trips formerly made to the quaint and colorful sections of the old country. Here are visual examples of traditions and customs unchanged through the centuries.

The citizens of Little Netherlands have proven that, through unified effort, cities and towns can be developed that are attractive, as well as useful. Utility combined with beauty could well be the slogan of many city planning commissions in this progressive country of ours.

A typical scene in Little Netherlands. The thatched roof, well, and windmill all give an "old country" quality to the landscape



Quaint Dutch architecture, wharves and boats are found everywhere in the Little Netherlands city planning

WE HOLD A STREET SHOW ☼ ☼ ☼ ☼

MARY EARNEST SHELTON

Art Director, Logan County Schools
Logan, West Virginia



THE Logan County Elementary Schools' annual art show took the form of a street show this year in the Courthouse Square, at Logan, West Virginia. The show opened on Friday evening, with a concert by the Logan

High School Band and continued, with a full measure of success, on Saturday and Sunday afternoons and evenings.

The art work exhibited was representative of that done in the regular art classes during the school year, under the supervised art program. This program is carried on in grades one to six in the one hundred and eight schools of the county—thirty-nine of which are one-room schools.

Logan County lies in the heart of the "billion dollar coal fields" of West Virginia. Thus, our schools are made up largely of miners' children.

All class work was exhibited on large, easelback display boards and divided into grade groups—fifth and sixth, third and fourth, second, first and one-room. The material was selected and arranged for display by a committee of classroom teachers chosen from twenty-five different schools. The idea of work-

ing together in a democratic way prevailed throughout the show. There were no contests of any kind—rather, the work of many students from many schools was displayed as a unit.

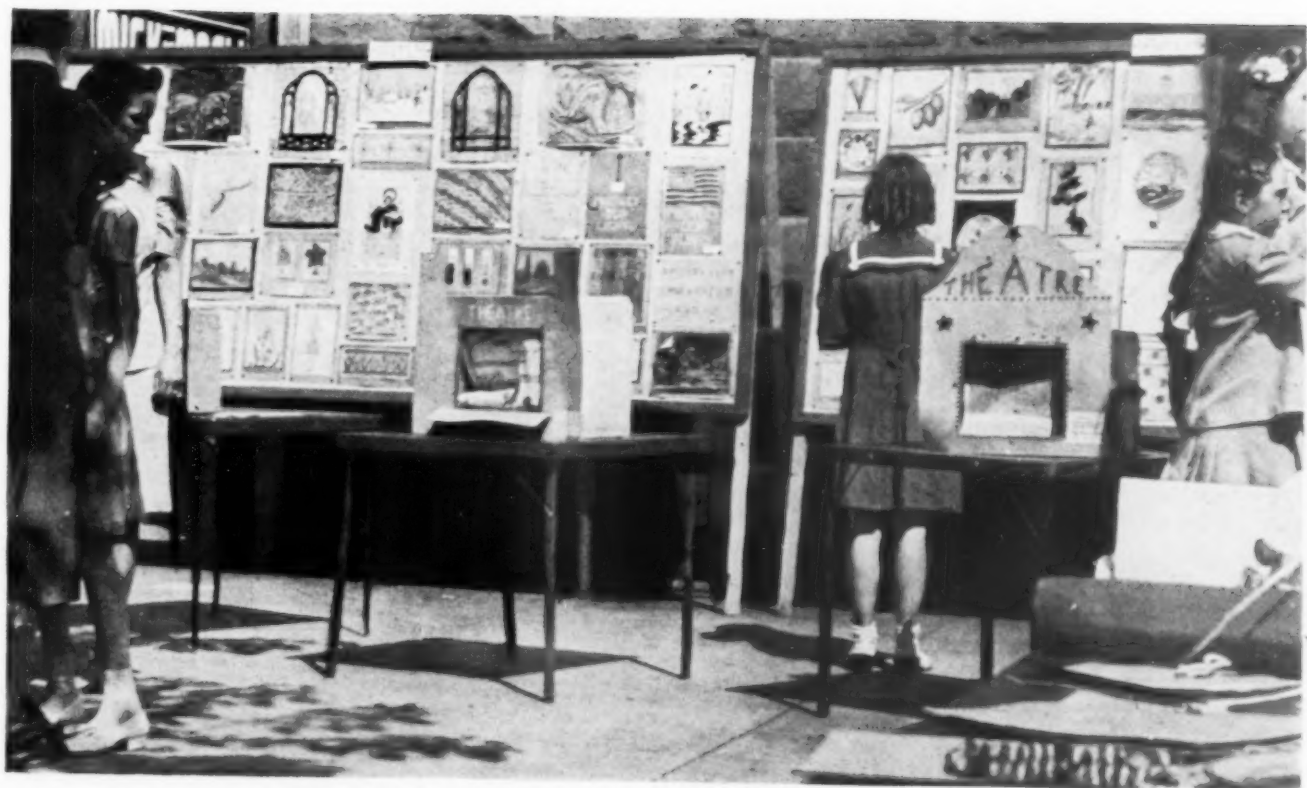
Outstanding features of the art show were "hand movies" and students at work. The "hand movies" were correlation classroom projects. Fifth and sixth grades showed scenic beauty, historical points of interest, wild life, industries, etc., of West Virginia; third and fourth grades, American Homes; and second grades illustrated stories suited to their grade level. A carefully planned schedule was arranged for six or eight students of various grades to be working at easels or tables, doing work in crayon, colored chalks, water color, or finger painting.

Work done in experimental classes in Practical Arts was also on display, showing some of the practical applications of art. These articles were made of scrap tin, plywood, cardboard, cloth, etc., and decorated with hand-painted motifs of design.

The gray stone courthouse served as a very suitable background for the colorful displays of the show and a large tree on the corner of the square became a natural canopy, sheltering the young artists from the bright spring sun. In the evenings, a photo-flood bulb hung from a limb of the tree provided light for the entire show.

Since art is still a rather new subject in our elementary school curriculum, the street show has proved to be our most effective means of "bringing the mountain to Mahomet." The indoor art shows of former years had attracted a large patronage from those people already acquainted with the benefits of such a school program. But the street show, which through its simple informality attracts every type of passer-by, reached that other group that, heretofore, had not been interested in this phase of their children's education. It can do much towards selling art to the community.

The street show, with a little careful planning, is the easiest type of art show possible. It is equally suitable for grades and high school and lends itself to urban and rural sections alike. The enthusiasm and splendid cooperation on the part of teachers and students merited well the many favorable comments which our street show received.



HOBBIES PAY DIVIDENDS

MILDRED CANNON

Eldred, Florida



SEVERAL years ago my husband's ill health made it necessary for us to give up our home in the North and come to Florida to live. After a time his health improved and soon we were spending long carefree days on the beach enjoying the sun and the cool ocean breezes. Some stretches of the sandy shore were rich with bright shells left by the tides. On our long rambles we gradually became aware of their variety and abundance and learned to look for and pick up the more perfect specimens.

Thus we started our shell collection. To know more about the subject and to help us identify and classify our specimens we bought several books of a general and popular nature dealing with shells. Our hobby held great fascination and was leading us along many delightful paths of knowledge.

At first our collection consisted only of shells from the immediate vicinity of where we lived. But our shell collecting was so interesting that we began to range farther afield, making all-day trips to distant beaches. As we became more familiar with the seashore and the inter-tidal zones we learned to look for and study the live mollusks in their natural habitat. We learned the particular places where at certain times of the year various colonies of mollusks made their appearance. With this knowledge vast stores of perfect shells were ours for the taking and they were so desirable and gathering them such fun that we went on "shell expeditions" at such times as we thought particular species would appear.

As time went on our specimen cabinet became filled with choice shells, and the hoard of more common varieties increased with the constant additions from our trips. Boxes of shells were all over our house. In the two-car garage there was barely room for our car; sea stars, sea urchins, sea fans, sponges and chitons (sailors call them "mermaids' cradles") were spread out on the paper covered floor to dry. By this time other collectors were coming to see our shells. Sometimes we were offered money for a particular specimen, but our prized "collectors' items" were not for sale. All other shells and marine curios we gladly shared with our friends or exchanged for new varieties to add to our collection.

Here in Florida many gift shops, curio stores, and roadside stands sell shells, shell novelties, and souvenirs. Oftentimes I had visited these places and admired the ingenuity displayed in making so many things from the various types of shells. Several of my friends were enjoying the recreation of shellcraft. However, my spare time was taken up with my painting and pine needle basketry so it was not until the approach of our second Christmas here that I thought of utilizing our surplus shells for making remembrances for some of our friends in the North.

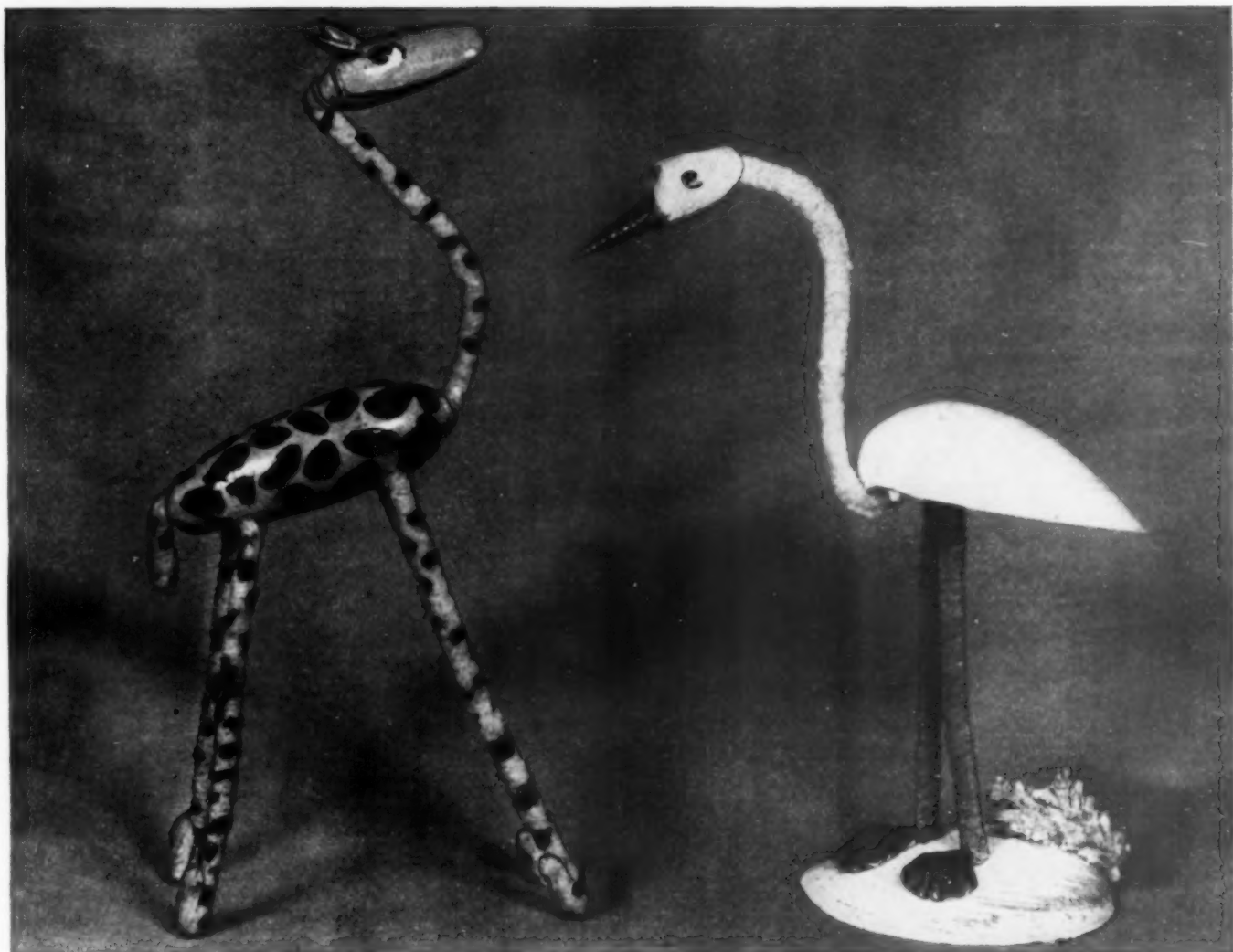
As I already had the shells and my artist's paraphernalia, the only necessary purchases were a few tubes of transparent cement, several packages of ordinary pipe cleaners and some plaster of Paris. This was the beginning of the second phase of our interesting and worth-while hobby.

At first it was difficult to manipulate and arrange the shells so that they assumed the forms of the birds and animals they were supposed to represent, or caricature. However, as I progressed I gradually acquired skill and the proper technique. My first creations were simple and easily made, but they seemed to have had a certain something that so much appealed to our friends that many of them sent requests with offers of payment for duplicates to be sent their own friends. And here in Florida there were people just as anxious to make purchases. Eventually, some of the things I made were brought to the attention of persons with places that catered to the resort trade and they got in touch with me and offered to sell my things on commission. Soon my work was on display and for sale in several stores in nearby towns. After a while I was selling direct to the stores and doing very little "commission business."

Once started I became engrossed in my creative work. Ideas for artistic ornaments, useful objects, jewelry for personal adornment, as well as attractive and amusing figurines and statuettes, were almost limitless. While my stock of common shells was large, I needed greater variety for my work so we started to purchase large quantities of local and Bahama shells, as well as many foreign varieties. Large quantities of other supplies were also necessary. When products ordinarily used in shellcraft did not answer my requirements some research and experimenting with cements, plasters, and plastics were necessary.

Things were getting rather crowded in our small quarters and, fortunately, about this time we had the opportunity to move to a larger house. What most appealed to us about the new place was the four-room cottage in the rear, which we promptly named the "Shell House." In it we kept our shells and marine curios and pursued our gainful hobby.

All this was more than two years ago and the little business continues to grow. While no effort has been made to sell direct from our place, during the winter season tourists and winter residents find their way here to see our shell collection, make purchases of shells, shell novelties, seashell jewelry, and other handmade gifts. Sometimes a customer will be a dealer from out of state, here in Florida for a vacation. On seeing my little creations on display sometimes he has been interested enough to make inquiries and find the way here (we live on a scenic river drive eight miles from the nearest town) and to make purchases for resale in the North. There is also a small mail order outlet, the orders coming mostly from friends



All of the shell novelties above are typical of those made by Mrs. Cannon.
The coloring in the originals lend greatly to their attractiveness

and old customers now in other parts of the country.

By now my line of gift items made from shells and other tropical products very likely consists of over a hundred and fifty different objects and as ideas are worked out new designs are added to the repertory. However, my first few creations still are among the most popular numbers, probably because they are inexpensive yet have that touch of quality necessary to lift them out of the realm of the ordinary—quality which only consistently good workmanship and the best materials can give. Then, too, I strive for individuality and distinction in all of my creations and spend much time and thought on each design. For example, there are several shell versions of the monkey, but I worked on my own interpretation, trying various shells, positions, and facial expressions, for almost a year before I was satisfied the amusing little creature was as perfect as one made from shells could be. Not until then was "Jocko" put on sale. My Negro minstrel troupe, "The Darktown Strutters," evolved over a period of years from a single figure and still is incomplete. Before long a dancing dusky belle will add verve and dash to the group.

Here I would like to explain that in Florida thousands of people, whole families, earn their livings or add to their incomes in their own homes by manufacturing shell novelties and souvenirs. Many do the work for the large wholesale concerns, some sell

direct from their homes or to various places of business. Many of these products are of real artistic merit and command good prices, but as in all handicraft the quality of the work varies with the ability of the craftsman and much of what one sees is mediocre and the only quality to commend the objects to the purchaser is their low price.

What we are doing is not much different, but what makes our experiences so fascinating is the manner in which we became interested in our hobby and the effortless way our little business started and keeps going. It helps to prove that art and handicraft are worth while and that creative work can be made to pay.

While I have progressed from the recreational stages of shell craft I still consider it a part-time hobby, although there are some particularly busy occasions when it takes more time than it should from the more important job of being a wife and home-maker. Still, it is not often that the two "jobs" conflict. When they do, I must confess that household duties are often "put off" to be attended to when business is not so pressing.

The hobbies of shell collecting and shellcraft lead to many diversified and delightful interests. For us, it has meant much time spent outdoors, restored health for my husband, an absorbing interest in shells and all marine life, new friends, new pastimes, and a most agreeable way for providing additional income.

BENJAMIN FRANKLIN and CITY PLANNING

Courtesy of THE FRANKLIN INSTITUTE, Philadelphia, Pennsylvania

FRANKLIN added many fine improvements to the young growing city of Philadelphia.

Franklin was always interested in city-planning. His earliest concern in civic welfare was the danger of fires in the unprotected, wooden town. He recalled with approval the volunteer fire companies in Boston, where he was born. To think with Franklin was to act and, accordingly, he wrote a letter to himself and published it in his newspaper, the *Gazette*. This letter, which purported to be from an elderly citizen, discussed the *Protection of Towns from Fire*, and stressed prevention of blazes by caution in carrying coals and by licensing chimney sweeps. As a result of Franklin's efforts, the Union Fire Company, made up of thirty volunteers, was formed by Franklin in 1736. It was the first of the companies which was to make Philadelphia one of the cities most free from fire hazard in the world.

Next, Franklin turned his attention to the city watch. Constables were supposed to select householders to serve with them each night, but selected citizens often paid the constables six shillings with which to hire a substitute. The constables made a profit on this tax and were inclined to hire men who would spend the nights carousing, rather than policing the town. In his criticism of this system, Franklin emphasized the unfairness of a tax laid inequally on rich men and poor widows alike. He proposed that the city hire proper watchmen on a regular basis and this was eventually accomplished.

These two evils remedied, the great Philadelphian turned his attention to the comfort of his fellow-citizens. Although the streets were regular, they were completely unpaved. Bogs in winter, dust bowls in summer, they were a great inconvenience. Franklin succeeded in having a section near the Jersey Market paved. He then hired a man to clean these pavements twice a week and convinced the neighborhood that the advantages were worth the expense. So appeared the first street-cleaner.

The people were so pleased by the convenience of this paved section that when Franklin introduced a bill into the Assembly,

some time afterward, providing for the paving of the whole city, it was passed.

This bill included a provision for lighting, as well as paving, the streets. His chief contribution was in changing the style of the lamps themselves. The imported globes first used grew black before the night ended and were easily shattered by a single blow. Franklin suggested that four flat panes, with a long funnel above and inlets below for the free circulation of air, be used. These needed cleaning far less frequently and only one pane would usually be damaged by a blow.

Franklin next concerned himself with civic culture and health. He became active in wide and varied philanthropies on behalf of his city. He established the first permanent subscription library, the mother of all our free circulating libraries of today. In 1750 he organized a campaign to establish the Pennsylvania Hospital for the sick and insane. In spite of opposition to what was then a novel idea in America, the money was raised and the hospital built.

Not the least of Franklin's achievements in adding to the beauty and culture of the city, was his success as founder of the University of Pennsylvania.

He said that education in the colony had been neglected and suggested that "some persons of leisure and public spirit" start an academy. He went on to elaborate his own idea of what such an academy should resemble. The Academy was opened the same year. Larger quarters were soon necessary and, in 1750, it was expanded and enlarged.

When Franklin came to Philadelphia, it was just beginning to show evidence of becoming a great metropolis. However, its streets were muddy, its sanitary system non-existent, its administration apathetic. It was unsafe at night and there was no way of checking fires efficiently. The poverty-stricken sick languished unremarked and the insane wandered at large. He took upon himself the responsibility of changing all this and through his newspaper, his Junto, and his Masonic Lodge, he was able to change Philadelphia into a comfortable, organized, and improved city.



Girl students at Hefferman Junior High School, New York City, making objects for home use and decoration. With some materials now on priority, many new mediums have already been developed for Creative Crafts. Photos sent in by Edward J. Frey, Art Instructor



A MAP in THREE DIMENSIONS

JOHN L. JENEMANN

Art Supervisor

Hershey Industrial School

Hershey, Pennsylvania



IF YOU'RE looking for a project which will engage a number of students, offer opportunities for the talented and for the unskilled, increase students' knowledge of local geography, give pupils a chance to work in three dimensions and a dabble in handicrafts, strain your ingenuity and sometimes your back, may we suggest making a relief map.

Our relief map was six feet square. Six men could lift it comfortably from the trestle to the truck which took it out of the shop one bright day at the end of the school year. To a wooden floor on a sturdy cross-braced framework of 2-by 3-inch studs layers of heavy cardboard are nailed with brads. With the aid of a topographic map and aerial photographs of the section to be mapped, the layers of cardboard are cut and built up roughly to show the streams, valleys, and hills. The board, of course, leaves a stepped surface which must next be covered with papier-mâché.

Papier-mâché can be purchased in dry powder form and made into a paste by the addition of water. The paste spreads under a trowel or palette knife like warm butter. A palette knife is essential for detail work. This coating is best applied to a small area at a time and finished in detail since it can be modeled easier than cut away after it has hardened. In case, however, a deep filling is needed in some areas, it is wiser to use two coats allowing the first to dry before putting on the second layer. Natural and man-made surfaces, such as ponds and lakes, road-beds and railroads, are applied during this process. When the papier-mâché is dry, the trowel and knife marks are smoothed by a thorough sanding. After dusting, a coat of flat paint seals the surface.

In addition to the facts provided by photographs and maps, much specific information must be assembled. The location, shape, size, and color of buildings and bridges; the size, color, and plantings of fields; the location of landmarks—golf courses, cemeteries, orchards—must be determined. The boy scouts gained practice in surveying and map-making in reporting some of this information. Field trips by students and teachers were of great help.

One of the problems in setting these facts on the relief map is establishing a scale. This can easily be done by experimentation. For instance, our school is a prominent building in this area. The length and width of the school model was determined by the roads which surround it. These two dimensions gave us a clue to the height. Once the model of the school was cut from balsa wood and placed on the map, it could be used as a standard of comparison. We found it

wise to use this standard against the variety of things on the earth's surface, rather than going ahead with all the buildings and then taking up trees. In this way errors can be minimized. We planned, for example, on drilling holes and using toothpicks for tree trunks with the foliage shown by pieces of sponge. The trees made in this way towered over the school building and spoiled the effect. A compromise must constantly be made between true scale as it exists in nature and the effect produced.

It is necessary to exaggerate some things so that they will be recognizable. As in painting stage scenery a certain freedom in execution is permissible, indeed essential, to create an illusion. The texture of a corn field, for example, would at the scale we were working have been scarcely different from that of a wheat field, yet we found it necessary to make the distinction because people are used to seeing from their daily viewpoint that these things are different. This brings up another point, particularly if the map deals with an agricultural land. Just what season is being shown? Is the wheat yellow or yellow-green? Is the corn just sprouting or fully grown? This decision was important on our map because strip farming was shown with different crops right next to each other and a contrast had to be made.

With these considerations disposed of and the more important problems solved, many hands can speed the progress of the map. The different areas are marked and labeled on the map in pencil. As all of one kind of topography is painted, the map assumes a crazy quilt pattern. It is best to paint in all the wheat fields, for instance, at one time as far as time permits, because the paint has to be mixed and color matching can thereby be eliminated. Dry powder colors in a vehicle of glue and water were used, since they offered no problems of application, made color mixing easy, adhered well to the base and dried to a dull finish. A gloss on the surface is to be avoided.

Another advantage of the dry colors is that filler—plaster of paris—can be added and then stippled in different patterns for creating textures. The purpose of this surface treatment is to break up the unnatural flatness of color in large fields. Various fabrics can be cut to shape and glued in place to serve this need. Thin turkish toweling and a ribbed fabric gave us wheat fields and early corn fields, respectively. Another satisfactory way to achieve very much the same result with less trouble is by dry brushing or stippling another value over the first coat of paint.

Varying the value and color slightly by highlighting and by accenting the shadows in the contours of the land does a great deal to heighten the illusion. The same treatment of light and shadow was applied to the trees.

Foliage was represented by natural sponge. Manufactured sponges do not cut into the uneven shapes which are most effective. This product is, however, fine for the formal type shrubbery. After soaking in green dye over night the sponge is cut into small pieces and trimmed flat on one edge. These can be stuck on to the map more easily if they are slightly damp. When they are dry, the pieces of sponge have a tendency to spring loose. It is important that the sections of sponge be small. We intermixed within one patch of trees pieces from at least two sponges which had soaked in different dye baths. This gives the variegated pattern and color necessary for convincing trees.

Airplane cement proved to be the best adhesive for sponges. A generous coat is spread over a few square inches of map surface at a time and another coat is put on the flat edge of the sponge before it is cemented in place. After the sponge is set it is necessary to trim out little pieces to break the squareness of some sections. Painting the underside of the "trees" with grayed-blue color, when they have firmly adhered to the map, helps the transformation from sponge. The same color is applied in the larger holes

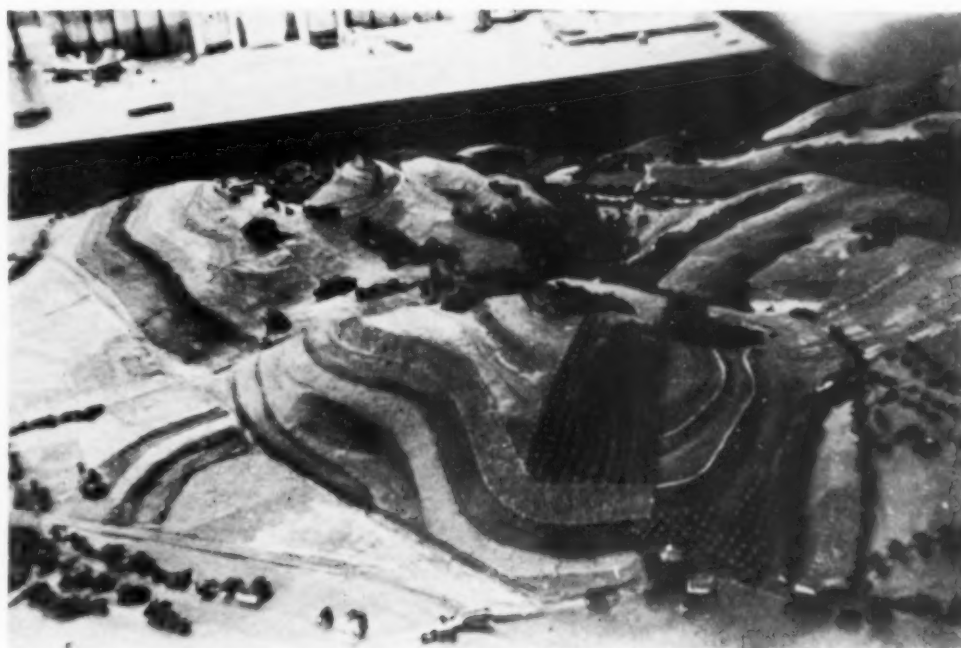
and at whatever other points a shadow would appear if a sun were shining over the map. A touch of this sunlight with a yellow-green on the top surface of the sponges completes the tree painting.

The same technique works for shrubbery, but on a reduced scale. For an orchard in our map, however, we had to devise a different method. Large-headed pins are stuck in orderly rows in the orchard area. Then the shaft is painted a grayed brown, while the tops are daubed with green plaster-thickened paint.

The buildings, after being cut from balsa wood, are painted with poster colors. The scale of our map did not necessitate the use of much detail painting, aside from using roof and wall colors in the proper places. Doors and windows are eliminated.

Electric poles are represented by thin brads. The water in the creek is painted whites and blues in several values. Roads are black or white, depending on their composition.

The final problem should probably be considered first, if you are seriously thinking of making a relief map. Where are you going to put the map when it is finished? A community library or museum may be glad to have it, if your school has no place to accommodate it. Our map is set up in the exhibition building which houses the products produced by this community.



SOMETHING NEW IN GIFT CARDS

MAKE YOUR OWN • GLADYS E. BOWDY, New Haven High School, New Haven, Connecticut



SENIOR high school students will greatly enjoy originating their own gift cards and will, at the same time, learn and more readily remember the laws of design, color and lettering by applying them to a fascinating and very inexpensive problem.

I would not recommend the making of these cards below senior high unless you have a very careful and talented group of neat workers in

junior high.

The following is the list of necessary materials and a few general directions and suggestions:

Colored macaroni—the kind used in necklaces.

White or colored paper—preferably construction paper which can usually be purchased for ten cents a package at local five-and-ten-cent stores.

A ruler, lead pencil and eraser.

Scissors.

Mucilage or glue with small brush (a toothpick may be used).

A small water color brush.

Water colors, colored inks, colored pencils or water color pencils. Any of these colors will do if they can be applied in fine lines and small masses.

A small half-pan of silver and one of gold are very useful for giving interesting touches—if not used to excess.

Suggested steps in design and construction:

1. Cut or tear cards into any interesting shapes. They may be left flat or folded. Envelopes may be made to match cards or may be purchased in packages.

2. Draw a very light marginal line, in pencil, around face of card. Design must not reach over that line, which must be erased when card is completed. Flower and leaf arrangements must be

drawn closely enough to create a unified whole and not present a scattered appearance.

3. Draw design lightly in pencil. Plan a balanced arrangement of shapes. (Look at accompanying design suggestions.) Be sure that all colors used (cards, macaroni, vines, etc.) are appropriate to occasion for which card is being sent—as white card, white macaroni, delicate green or gold vines, for a wedding, etc.

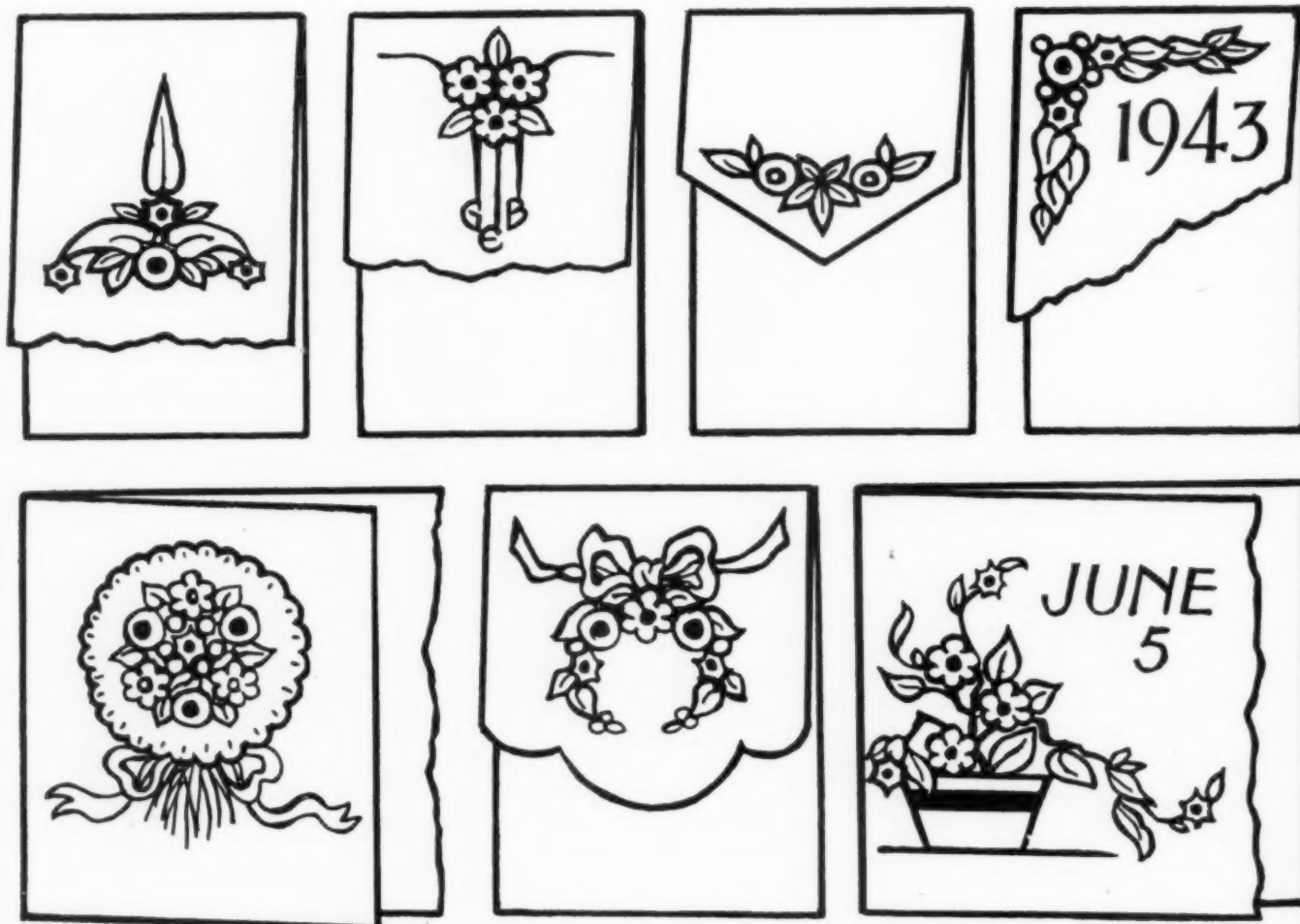
4. Color vines, leaves, buds, berries, etc., everything except the spots where the macaroni units are to be placed. These may be colored

- Shades of green.
- Autumn tones of brown, red, yellow, orange, etc.
- Decoratively conventional colors such as gold, silver, black, or any color that goes well with the color of the card and the macaroni.

5. Stick on macaroni units, using a small brush or toothpick, with glue or mucilage. Place adhesive onto the card in round dots the size of the macaroni units to be used. Do not use too much adhesive. Press each bit of macaroni gently and make sure that it sticks to card. Do not use more than two different colors and shapes of macaroni. (More may be used in old-fashioned bouquet effects, however.)

6. Letter card, usually on inside if folded, with appropriate greeting.

- Rule light lines in which to block in lettering. Erase lines later.
- Block in letters lightly, being careful of spacing. Also be careful not to get words too close together. Some prefer to just write the greeting as it gives a more personal touch.
- Ink, gild, or color letters.



MEXICAN POTTERY DESIGNS for TILES

NELLIE DUNTON, Sante Fe, New Mexico



THE decorative quality and many uses for tiles both for interior and exterior adornment of our households, demand a large variety of styles and types.

The native clay of so many states can be very suitably used for their modeling and the many beautiful designs from Mexican pottery add a touch of novelty.

The making of tiles is a very simple and attractive work, not only for schools, but one of the crafts that can be practiced at home. After the tiles were modeled, the pattern was traced on and the design worked out with the simplest of tools—a wire hairpin and orangewood nail stick, then slowly and thoroughly dried, before firing between five and six hours in a china kiln.

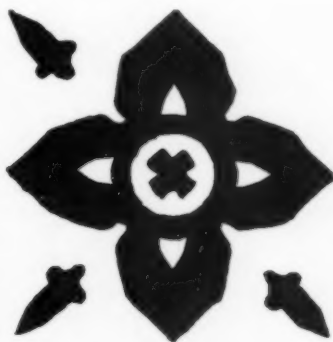
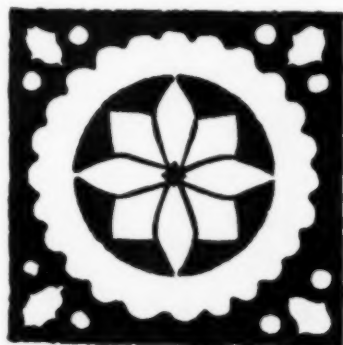
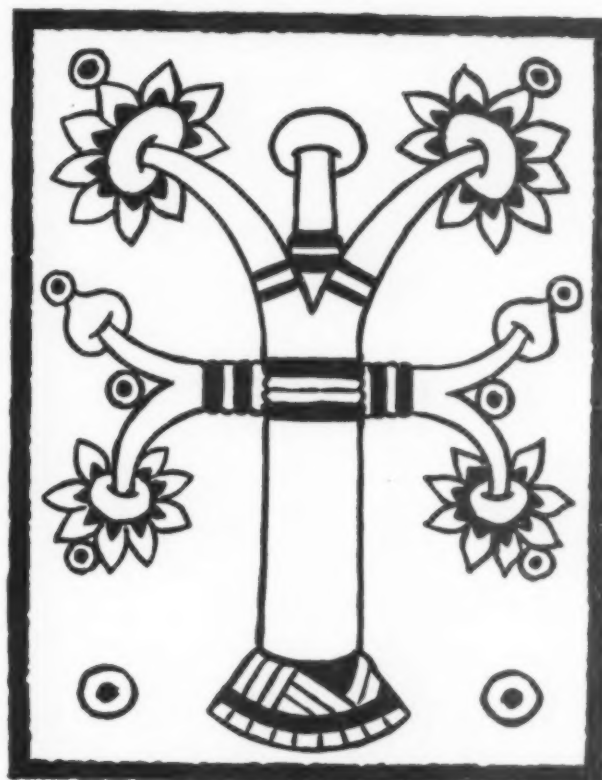
The various shades of clay came out of the kiln practically the same color, though there was quite a divergence before firing.

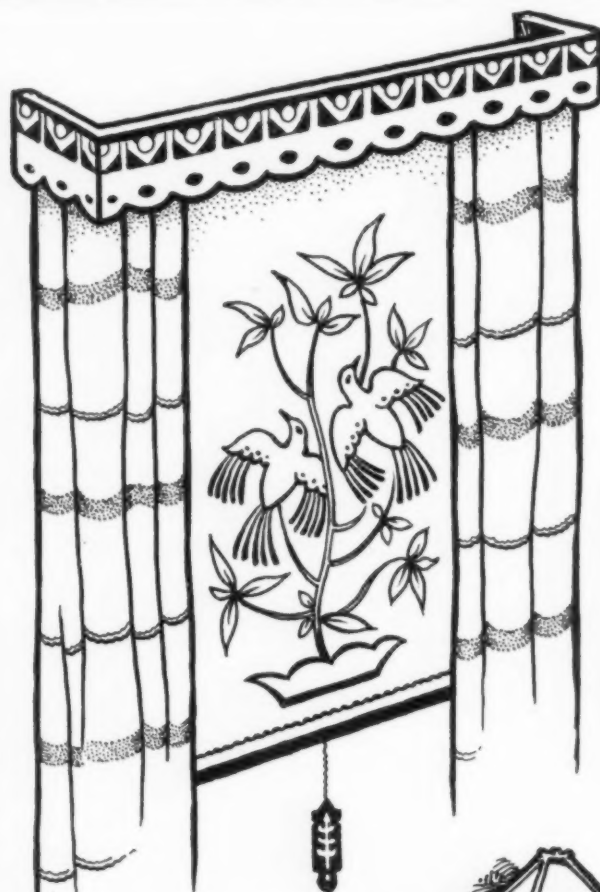
If a china kiln is not available, tiles can be baked in the kitchen over several times but, of course, are not as durable as when fired.

The coloring was done with ordinary water color paints, going over them twice or three times to make a good even tone, for the clay absorbs the coloring even after firing. Then a coat of good white shellac put on for those to be used for interiors, and an automobile finish or any hard surfaced varnish that will resist water used for exterior tiles.

Many are the uses now for tile work, especially in the type of houses so much built in the Southwest and on the Pacific Coast, and are most attractively decorative around the fireplaces, halls, porches, and outdoor fountains.

If one does not desire to model with clay, there are many types of building tiles in the market that can be painted with china colors, but have to be fired. From experience, going over the design and giving the work a second firing greatly improves its appearance and brings out clearer, brighter colors and a better glaze.

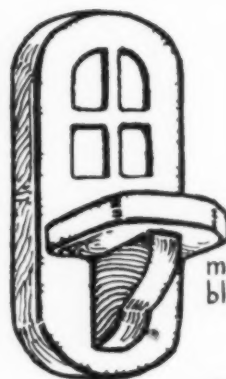




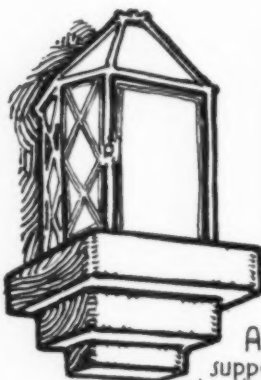
Above is shown a CURTAIN BOX made from wood strips painted with abstract motifs. Attractive designs may be painted on window shades.



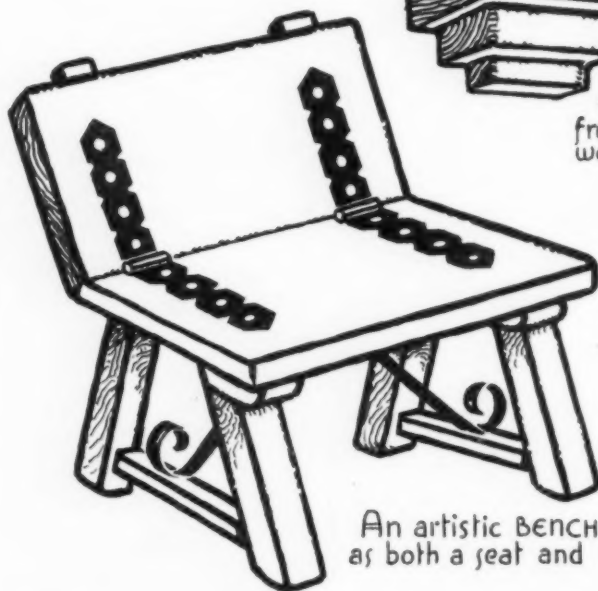
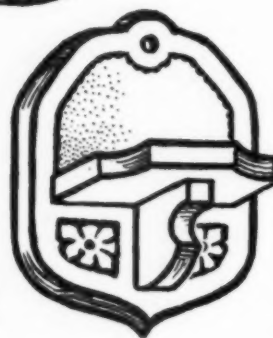
FOOTSTOOL made from wood blocks with inset tiles carved in linoleum



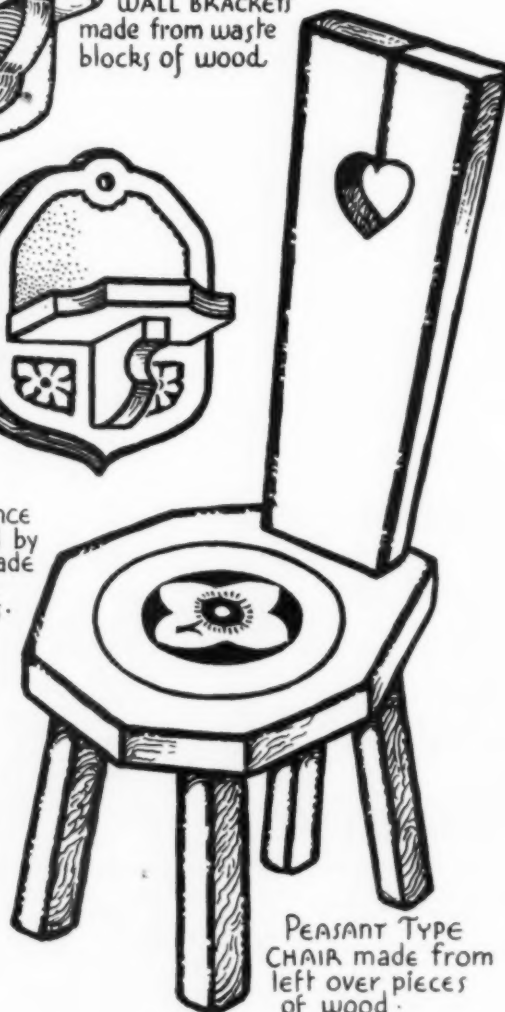
Two types of WALL BRACKETS made from waste blocks of wood.



A Scone supported by brackets made from simple wood blocks.



An artistic BENCH, useful as both a seat and table

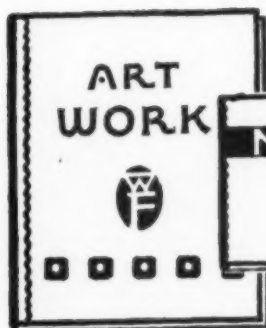


PEASANT TYPE CHAIR made from left over pieces of wood.

The attractive furnishings shown here were sketched directly from subjects seen in a variety of locations. All show how useful and artistic furniture may be made from material often thrown away or discarded



MARY LEE RINGSETH



JUNIOR KARELSON

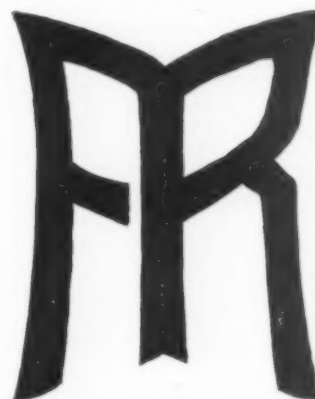


ONNALCE DUNGAN



BONNIE LAPSLEY

FRANK RUSSEL



MONOGRAMS BY PUPILS OF THE
SAN DIEGO SCHOOLS-CALIFORNIA
Monogram designing offers
splendid training in lettering,
spacing and composition.

♦ ♦ ♦ FROM LETTERING TO MONOGRAMS ♦ ♦ ♦

ROSEMARIE WILSON, Art Teacher

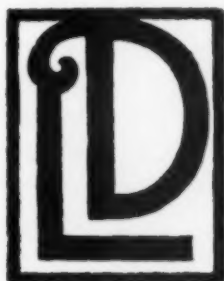
San Diego City Schools, San Diego, California

AS A CLIMAX to several lessons in lettering, my sixth grade pupils became interested in monograms. It was a fine opportunity to develop originality as well as presenting a very personal problem for each to work out.

We decided to first draw the monograms on paper with a colored line design around them, then make a stencil of heavier paper. The stencil was used to monogram book covers or notebooks. A great variety of shapes developed, such as ovals, squares, oblongs, circles, triangles, octagons, hexagons, etc. Lastly the stencil was used to make the monograms on golden colored felt to be sewed on sweaters or jackets.

The felt was purchased by the yard at the drapery department of a local store. It figured up to about 2 cents per three-inch square for a monogram. Some were whipstitched, others were button-holed. Some used thread, others yarn.

The children were thrilled to have their own original monograms on their clothes. These monograms also helped to identify lost clothing. When the principal suggested that we make school monograms to be sewed on badges for the school monitors to wear, the children really felt that they were helping the school as well as themselves.



HOW TO MAKE CREPE PAPER DOLLS

JULIA BURKE, Case Grande, Arizona

Attractive dolls may be made from crepe paper, wire, and cotton.

First, bend a 12-inch piece of wire in the middle (1).

Form feet on the ends (2). These may be easily twisted into extending forward so that later the doll will stand alone.

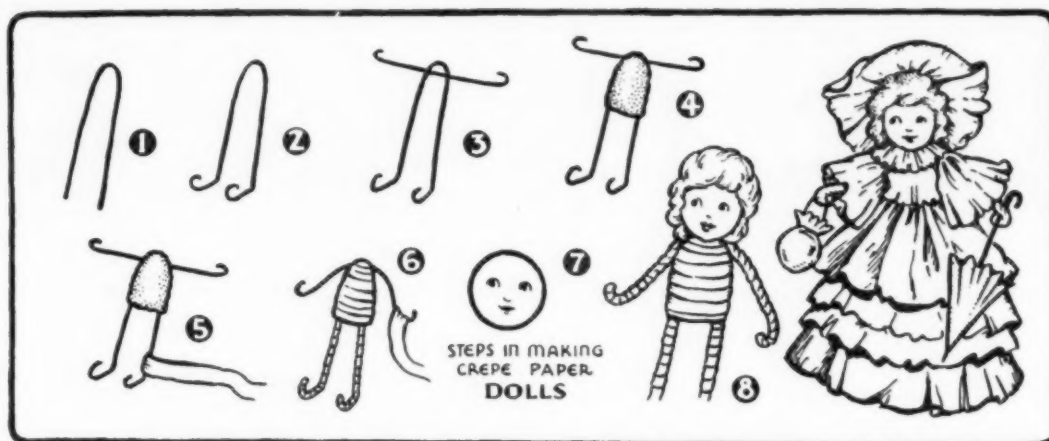
Take another piece of wire, about 6 inches long, and run it through the wire legs near the very top (3). Shape the hands. Place a small piece of cotton under the arms, extending down to form the body (4).

Now begin wrapping the legs from the feet up with crepe paper. When the body (cotton) is reached, wrap it carefully and enough times to keep it in place. (5).

Shape the shoulders. Then wrap the hands and arms with crepe paper (6). The head is made of a small ball of cotton covered with crepe paper (7). The face must be smooth so that the features may be carefully inked in. Red ink works nicely for the mouth.

The doll's hair may be made of small curls of cotton pasted onto the head, or of colored yarn sewed on. The head is stitched onto the body between the shoulders (8).

The doll is ready to dress. This leaves lots of room for design. Wide skirts, ruffled slips, and very pretty hats are easily made. Men dolls may be dressed if the child wishes. The dolls will stand alone. Clever parasols may be added.





HOW ART HELPED A COMMUNITY ELECTION

EDWIN D. MYERS, Instructor of Art
Webster Groves High School
Webster Groves, Missouri

IN OUR community considerable interest was being shown over an amendment presented to the voters that would legalize a new tax system.

Our Art Department aided in giving this tax subject the proper type of publicity. We turned out posters, window and counter cards, and many large signs. To produce the many cards and posters needed we made use of both linoleum block printing and the silk screen process. Both of these methods helped us turn out considerable presentable material in duplicate.

Our most gigantic task was that of producing twenty-four out-door signs, 8 feet by 3 feet, and ten



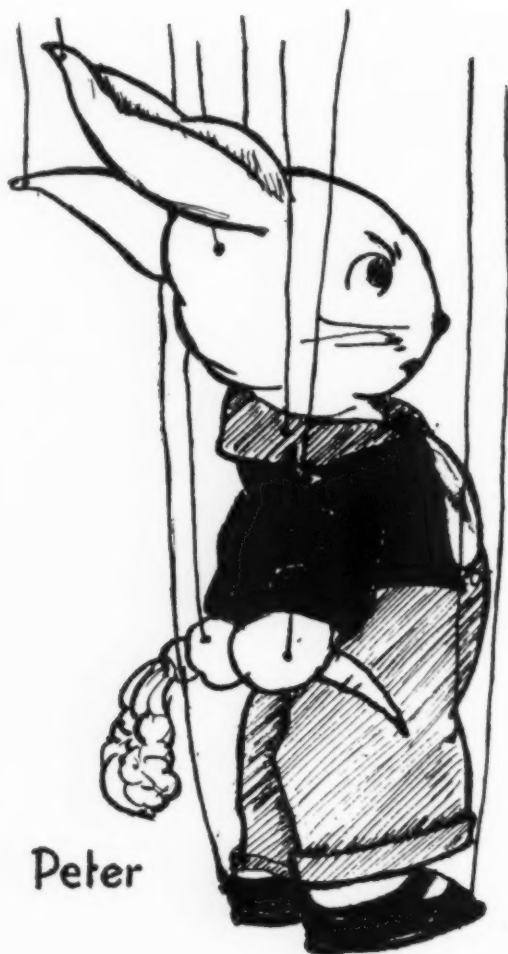
smaller ones, 4 feet by 4 feet. These were painted in oils in three colors.

The activity gave our students valuable experience in layout work and practical poster, lettering, and sign painting which is not always available. In addition, the relations of my art department to the school and community were further strengthened by these services.

Making art activities a vital force in our everyday lives is the objective we have for our department. The activity just described is part of my plan of selling art to our community and a school policy which I am stressing more than ever these days. We are also planning a war-time program that we hope will further make art more valuable as a real aid in our national emergency.

Art can and should be made to take its proper place among the activities that are of real service to our country and its citizens.





Peter



ALL children love the story of Peter Rabbit and they all love the adorable bunnies displayed profusely at Easter, so let's combine the two and make an enchanting puppet play for them.

Making puppets, while a very fascinating process, is one that requires a maximum amount of time and energy. If, perhaps, you're one of those enthusiastic persons who has a great desire for creativeness but not as much leisure time as could be, here's an idea for you. First you'll need Mrs. Rabbit, Peter's mother, and four smaller bunnies for Flopsy, Mopsy, Cottontail, and Peter. Don't say already the undertaking is too much, for a trip to the dime store supplies this basic need; or if you're affluent and have a few dollars to spend, to the toy shop where elegant, cuddly, long-haired bunnies may be obtained. If you're lucky, try a salvage campaign for old toy rabbits from the group of youngsters you're working with, it's surprising what may turn up.

Well, now you have your rabbits. First we'll unstuff them for we want our puppets limber, soft and floppy. Now for weighting. This little rhyme helps to remember while weighting your figures, especially for children who are helping.

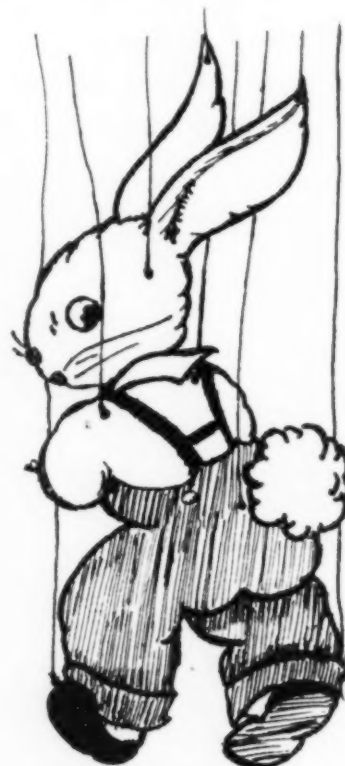
"Lead in the hands
Lead in the toes
Lead in the seat
And lead in the nose"

A PETER RABBIT PUPPET

IRENE HAZEL, Art Supervisor
Caruthersville, Missouri

Wrap the lead up in a small piece of cloth so that it may be tacked to hold in position. Scrap lead shot or lead sinkers used in fishing may be used. Tack your weight in place in the bunny's nose—that's to help him nod and talk. Cut the ears loose and tack back on with a small piece of cloth that forms a hinge, for your bunnies show much of their animation by moving their ears. Tie the string (black silk fishing line, preferably) onto a button and bring out just back of the ears with the button on the inside, and you are ready to restuff the head. Sponge rubber from old rubber toys and bath mitts will supply this need and make your bunny really feel natural. Cotton will do also. You may call your head complete or if you wish to elaborate on the bunny you have you can put elongated pink buttons for eyes and paint the pupils on, also stitch around the buttons with black thread for eyelashes. This makes the eyes show up from a distance. Take small wire or bristles and paint black for whiskers. Tack a small piece of red felt in the mouth for a tongue and you really have an elegant personality for your bunny actor.

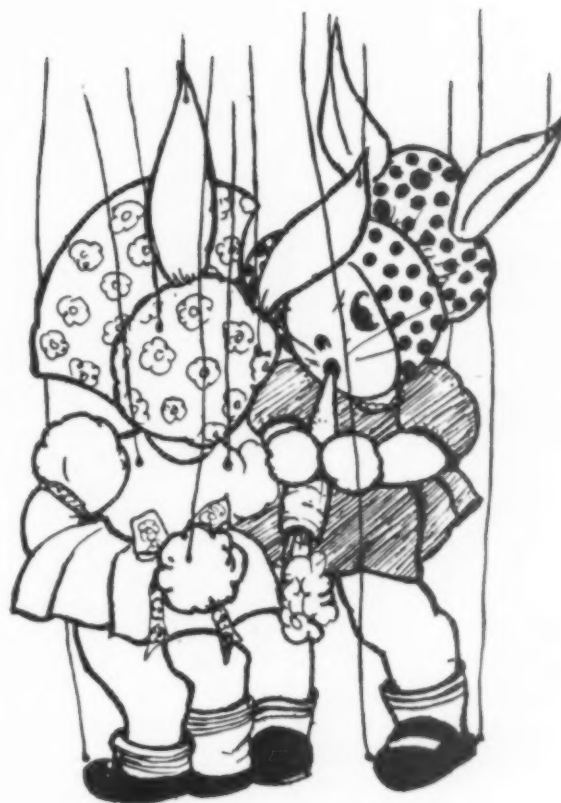
Tack the stuffing at the knees and elbows so it will not slip. Always use a button to hold your strings in



Cottontail

place, otherwise they will pull through the cloth. If the legs or arms need to be longer to dress the puppets piece them where they will not show under their costumes. If you wish to have your puppet bow, stitch a double row across at the would-be waistline and string from the back. You are now ready to restuff the bunnies and string completely. A string for each hand, each ear, the seat, each shoulder, the knees, and for the heels if you wish them to dance, do the split or some such fancy trick. You may make your stringing simpler for smaller children. Hand puppets made from toys are quite charming too and are much simpler to make for they require no stringing.

I find that children can even do Peter Rabbit ex-temporaneously. But if you prefer, either you or the children can write the dialogue for the story. The scenery may be made with tempera on wrapping paper and tacked in place. An interior for Mrs. Rabbit's house and Mr. Macgregor's garden are all that is necessary. Mr. Macgregor's voice is heard off stage and he doesn't put in an appearance unless you just want to make a Mr. Macgregor or already have a puppet you could use for him. If you wish to elaborate on your scenery, an old window shade on which you can paint with tempera or crayons, one scene on one side and another scene on the other. When not in use it can be rolled up to be kept clean and out of the way. Orange colored crepe paper stuffed with cotton makes very appetizing looking carrots.



Flopsy and Mopsy

Peter Rabbit who, of course, is the star of the play is allowed to introduce the characters and open the show. This is one version for an opening. Curtain opens with Peter Rabbit on stage posturing in front of a mirror, which stands at the back so the audience can see Peter Rabbit in the mirror. After posing for some time he turns to the audience and says:

I'm just a marionette,
As you can plainly see (*looks at himself in mirror again*),
And since I'm Peter Rabbit
I'm gay as I can be (*gives a few dance steps to music*).
I can walk (*walks*) and talk (*moves head and ears as though singing*)
And haven't a headache or pain;
So don't you (*points to audience*) think its true
I'm an improvement over you (*bows*)?

Flopsy and Mopsy sing between scenes.

Not only will the children enjoy making these puppets and presenting the little play, but they will be interested in other stories in which Peter and his friends take part. Older children can be encouraged to develop original plots and dialogues.

If this first puppet play is a good success, there is no limit to the wide variation of interesting animal stories that may be developed. It will be found that many children, who are not especially good in flat paper work, will excel in the handicraft needed to construct attractive and workable puppets.

ART IN ACTION

IRENE STEWART, Art Teacher
Cypress Elementary School
Cypress, California

EVADNA KRAUS PERRY
Orange County Art Supervisor



DO THEY really paint with their fingers?"
"How are the designs and features painted on the clay animals and figures?"

"What do they use as a foundation in making masks?"

These and many other similar questions asked by parents at our annual exhibit of art work done by the pupils throughout the school year convinced me that parents, as well as teachers, are interested in art processes, not merely results. I decided to take our visitors behind the scenes and show the children actually at work, demonstrating the methods and techniques that lie behind the finished product.

Every child in the school was eager to cooperate. At one desk a girl quickly molded a mask over the features of a patient classmate model. At an easel in another part of the room a first grade child painted a calcimine picture. A clay duck began to take shape in the hands of a third-grade sculptor. A seventh grade boy was busily engaged in stringing a marionette.

Other pupils were demonstrating water color, fingerpaint, spatter work, bookbinding, cut paper,

tie and dye, block printing, copper work, tile making, and other activities according to their various levels.

Every attempt was made to show a true cross-section of the activities which characterized a typical art program on the elementary level; the exhibit was definitely not a "show." Not only the work of the gifted child was on display, but something from every child in the school was presented for recognition.

It is significant that the children themselves, rather than the teacher, selected the pupils who participated in the demonstration. This was accomplished by democratic vote in each classroom. Each pupil-demonstrator was responsible for moving his desk into the room, and for collecting and arranging all necessary materials. If he needed designs, as in the case of wood carving, leather work, and stencilling, they were prepared in advance.

The demonstration-exhibit was successful even beyond expectations. Many of the visitors returned again and again to follow the construction of a marionette or the progress of a blockprint. They asked questions about methods and materials which the children answered courteously and with pride.



There were many beneficial outcomes which were impossible to measure, but one of the most important appreciations developed was that of a closer relationship between the home and the school. That the foremost province of art is to provide a happy, creative experience for the child was brought home to many parents whose previous conception of art had been limited to their own experiences in an era which featured mainly copying and tracing. One father, who had been watching with interest an absorbed youngster operating an electric saw, summed up a prevailing attitude when he remarked ruefully to his wife, "Well, Evelyn, it seems as though we were born thirty years too late. No wonder they like to go to school!"



HOW WE ADVERTISED OUR FLOWER SHOW

PEARL CASEBEER, Lampasas Elementary School, Lampasas, Texas

The sixth grade was planning to do advertising for the annual Flower Show. Posters had been used for several years so the class decided it would be interesting to do something different.

The accepted idea was the use of flowers made on the end of an apple crate. The design to be used was first drawn on paper then transferred to the board. The flower was left in bold relief by cutting out with a blunt nail, razor blade, or knife the soft wood around it.

One inch was left as a frame. The flowers were then painted in natural colors with quick-drying enamel. The frames were painted neutral colors as was the back. Screw-eyes were used as hangers. A coat of clear shellac finished the unpainted, rough back-ground.

The plaques were placed in display windows with the announcement of the Flower Show. It was an enjoyable experience for the children.



With a little investigation many school classes can locate waste material that may be put to effective use

A FIRST GRADE LOCOMOTIVE

MARION FARNHAM, Head of the Art Department, State Teachers College, West Chester, Pa.



THE locomotive in the accompanying picture was made of two orange crates, two butter kegs, three ice cream containers and heavy paper. Heavy project paper, roofing or floor paper can be used.

One orange crate was placed horizontally for the engine. The orange crate for the cab had the partition, which divides orange crates in two, removed. Then two windows were cut in the top section. This crate was nailed in a vertical position to the engine.

If the children wish the locomotive to stand off of the floor, pieces of wood should be nailed to both engine and cab before they are nailed together.

Next the paper was fitted over the engine. This paper was so stiff that when it was tacked to the sides of the engine it rounded into shape without difficulty.

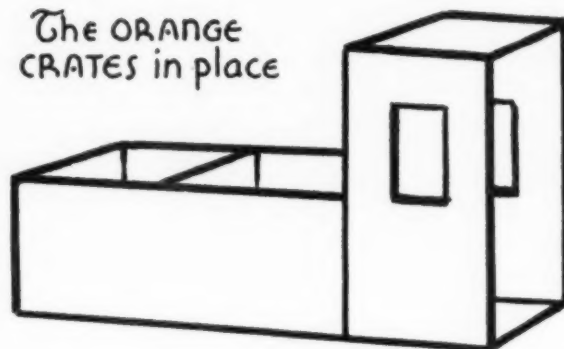
The front end of the engine and the front end of the cab were cut to fit and were held in place by pieces of adhesive paper.

Our locomotive is stationary so the wheels involved no technical difficulties. The keg tops were nailed with very long nails to the engine. The nails were rubbed with a piece of soap to keep them from splitting the wood. The wheels were then covered with the heavy paper.

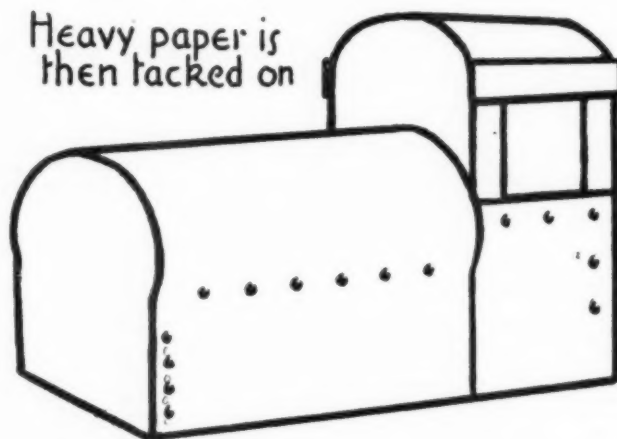
The headlight is an ice cream container, fastened in place with a brass paper fastener. The smokestacks are also ice cream containers. They merely rest on top of the engine.

One coat of black automobile paint made the locomotive look shiny and convincing.

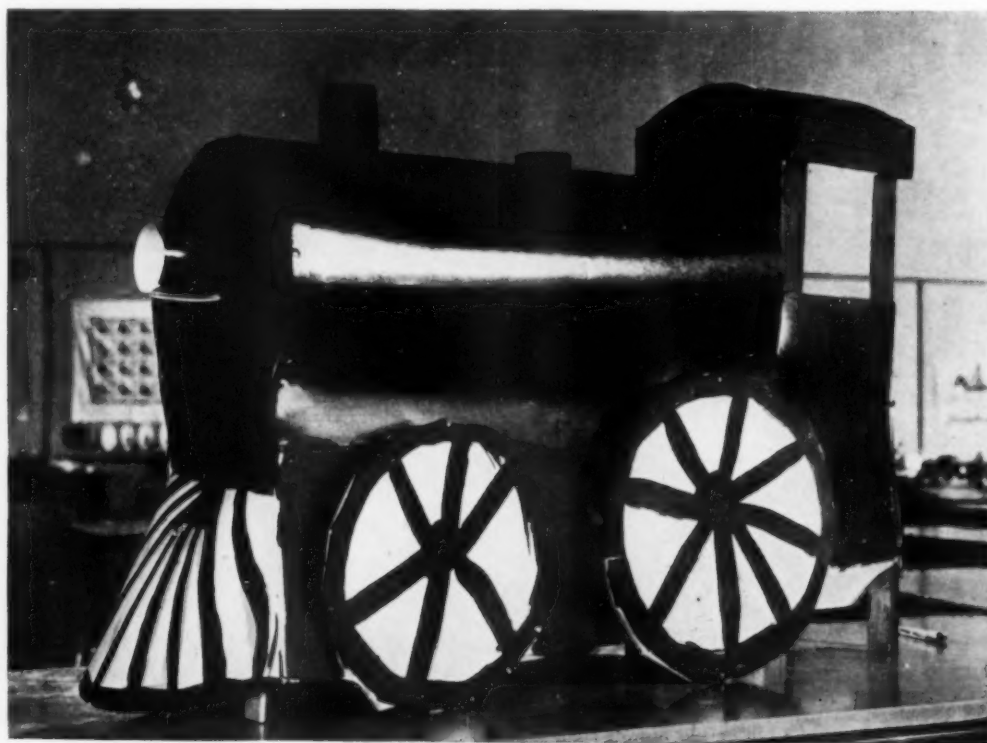
The ORANGE CRATES in place



Heavy paper is then tacked on



This photo is a splendid example of the right way to handle integration activities in elementary classes





A difficult problem that arose was the construction of Mr. Andrews. With the cooperation of Mr. W. K. Swaney, Manual Arts Instructor, a frame of wood was completed. Since it was desirable that the figure be life size, measurements were taken of the largest boy in the room. Because the figure was to be clothed, the head and neck were made carefully, but the other portions of the body were filled out with wrappings of newspapers tied. The hands consisted of flesh colored gloves stuffed with cotton and fastened to the arms.

Enthusiasm never lagged, but it grew to a peak when clothing of various descriptions and assortments arrived in the room. After deliberation, discussions and comparison with the character from the book, the following were chosen as appropriate: Overalls, shirt, pair of rubber boots, and a straw hat. He was not considered complete until he wore spectacles and an apron.

Because of careful planning the objects were placed in the following way:

Two shelves at the top and against the wall contained the empty tins covered with made labels. Lower shelf contained fruit crates filled with balls of newspaper wrapped in real fruit wrappers—grapefruit, oranges and lemons. The counter displayed the carefully made papier-mâché and painted fruit.

OUTCOME

The period of this project was greatly enjoyed by the children. The correlation and learning seemed practical and valuable. The store became popular throughout the building and was part of the room display at the annual school exhibit, whose theme was "Literature"

Mr. Andrews' Store

MISS LOUISE MCCULLOUGH
Second and Third Grade Teacher
Jefferson School, Oshkosh, Wisconsin
MISS MYRTLE E. SELL, Art Supervisor



MOTIVATION

The second and third grade children were intensely interested in the stories in "Friendly Village" in the second year reader of the Alice and Jerry series. All the characters seemed like real friends but Mr. Andrews became the favorite one. Upon the suggestion of the children

the project of the store and the actual making of Mr. Andrews were soon under way.

CORRELATION

Reading

Reading and story telling

Language

Discussion—What to put into the store

Planning—How to make the articles

Arithmetic

Actual buying and selling

Art

Construction—Making of fruit

Building of body

Painting—Fruit

Face with opaque cold water paint

Printing—Lettering on signs and labels

Learning Art Principles—Planning and selecting suitable clothing

Arranging the articles

PROCEDURE

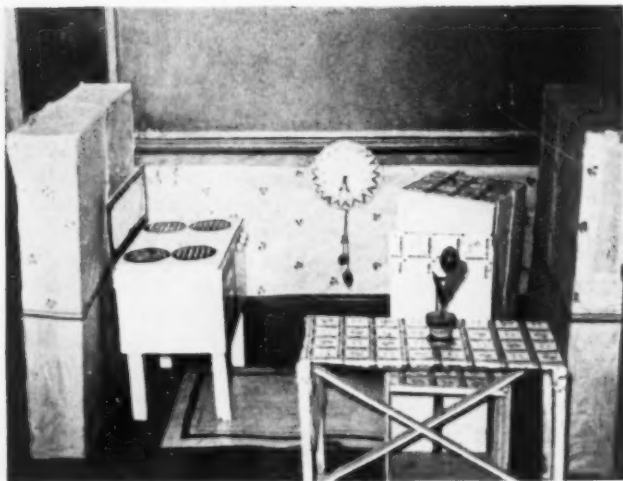
The first articles made for the store were of papier-mâché. It was the first time the children used this method of work. They enjoyed it and used cold water opaque paint for completing them.



Correlating handicraft activities with reading and arithmetic is an ideal method of tying school programs to everyday life

A FIRST AND SECOND GRADE HOME UNIT

ANN NOWATZKI, Art Instructor
MARIAN JONES, Classroom Teacher
Garfield School, Lewistown, Montana



A view of the kitchen



AN INTERESTING class project on homes was being developed by the first and second grade teacher. In connection with their study on home life and housekeeping, plans for a playhouse on a large scale were soon developed. The children began with large paper cartons, brought in from the storeroom, cartons which had once contained some recently purchased desks. These were especially good because they were uniform in size, were large enough for the walls of the playhouse, and yet not so large that they would shut out the light in the classroom.

It was left for the art class to make the decision and plans for home decoration. In this class we took each room separately, beginning with the kitchen, and discussed what color scheme we would like for each room, what color scheme mother had in her kitchen at home, etc. The colors we chose were white walls with trimmings in red and black. We got rolls of white wrapping paper, on which we did stick painting in circles—three large red circles and one small black dot. We used tempera paint. The lower half, supposedly the casement, was plain white with the design on the upper half. We then added a band of red and black construction paper for border.

The walls of the living room were based on the same plan, however the designs were two yellow triangles with a small black square. Borders were of black and yellow. The bedroom had a green rectangle, a red square and a black dot, with borders in black and green.

The children asked for a window and window box for the outer wall of the kitchen. How was this to be

done with the walls too thick to cut through? We decided an imitation window would serve our purpose. One child brought in a large sheet of colorless cellophane, about a foot square. We placed this on the center of the outer wall, fastening it down criss-cross with thick strips of black construction paper for small panes, taping all of it down later with adhesive tape, which we found was the only thing that would make the cellophane stick. We painted the window frame, or adhesive tape, green. Next we made a window box of green construction paper, fastening it below the window. The whole made a very satisfactory window for the children, who were highly gratified and not too critical.

Our next problem was the furniture. A good deal of this was done under the supervision of the classroom teacher with the painting and color schemes left for the children's art class. The furniture was made out of orange crates and such other wood and boxes available. The stove they painted cream enamel, decorating the plates in black, the cupboard, table, and chairs being done on the same plan. In one of our boxes we found a discarded piece of oilcloth which proved to be a fortunate find for us as the colors were just what we needed. The oilcloth was white and red and we soon had a lovely tablecloth of it with chair seat and back to match, with enough left for the top of our cupboard.

No kitchen could be complete without a clock so we began with the usual type of thing used for this purpose—a paper plate. Calendar numbers were cut out and pasted into place, a red and black border design added and the hands cut and fastened with a paper fastener. However, our kitchen clock was to be different—it must be a Cuckoo Clock—so two small pine cones (which grow in abundance hereabout) were fastened to the center paper fastener by a yarn cord and made our clock very realistic. Needless to say we heard many exclamations of "Oh" and "Ah" when this was hung on the wall.

Nor would a kitchen ever be complete without a flowering plant. It, too, must follow our color scheme. Our flower was to be a red tulip. We blew out an egg and enameled it red. After it was dry, we stuck a paper straw into the end of it. The paper drinking straw had previously been covered with green crepe paper and two long leaves. The plant was put into a small green flower pot and banked well on all sides. Our tulip was evidently the everblooming kind for it is still blooming.

The children offered to bring pieces of old linoleum on which we meant to put our own designs. However, since the linoleum was never brought in, we decided to make our own, especially since we still had large pieces of cardboard left from our playhouse. We glued a large sheet of oak tag to our cardboard base; after it was dry we gave it two coats of yellowish cream enamel. Two older children offered to paint a border of red and black around the edge as this work was too intricate for the first grade. Later the entire thing was covered with two coats of shellac. This made a hard surface and also a very satisfactory piece of linoleum for our house.

The bedroom followed much the same plan as the kitchen, only with different harmonies. Again the furniture was made in the home room and the painting of it and the linoleum in art. The trimmings on the dresser were black and green to blend with the wall paper and linoleum.

The furniture in the living room was painted brown, a rug was woven of rags by the children and placed



In the living room



Safe in bed

on the floor. The piano, however, promised to be too complicated a task for first and second graders and since no children's playhouse is complete without a piano we had to again go to the older children for help. Our sixth grade boys volunteered and made us a very satisfactory piano, indeed. The structure was made of an orange crate, with two broken chair legs for its legs. The keyboard was painted on and the pedals, which really bounded up and down, were made of tin. A sheet of music gave our piano a very finished look.

In evaluating this unit, aside from the value received in color harmony, planning, use of books, and development of various skill and techniques, the playhouse has given the children no end of pleasure throughout the school year. It has also furnished the teachers with a good deal of amusement to see the children grouped about the kitchen table eating breakfast, or about the piano—one at the keyboard, others joining in the singing or strumming imaginary guitars, making one feel that the unit must have been worth while.

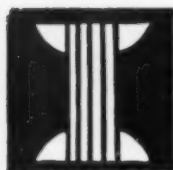


ART IN A BOYS' AND GIRLS' CENTER

IVA D. DUCKWORTH, Director of Art

East Side Boys' and Girls' Club and Polytechnic Center

Fort Worth, Texas



IN ORDER to get a plan of mine for directing art before the other recreation leaders, I decided to spend a couple of hours during our training period, explaining to them what I had in mind.

Some problems had been bothering me, as to the best method of proceeding with my art group. All the problems which confronted me were new ones. Had I been teaching in a school they would have been easy to solve, as I would have had a curriculum to go by, whereas here there were constant new problems coming up.

The direction of art in a Center has two objectives: First, a Boys' and Girls' Center is for the purpose of recreation; Second, to develop art ability. By recreation, we mean participating in activities for pleasure.

One of the reasons, other than to develop one's physical body, being educational, it teaches cooperation and coordination. It teaches one to grow socially and to spend leisure time well. So, if a child came to the Art Room, I could suggest that he draw certain things but could not compel him to do so. Should the drawing prove too large a task, he could just get up and leave my room for other activities.

Another problem was how to get the fundamentals of art over to a group ranging in age from five to sixteen years. With the help of the other directors we decided to use our junior leadership here. Therefore, I gave a girl about sixteen, who was unusually talented, the job as monitor over a table of about six small children ranging from four to eight years. Her task was to keep them supplied with paper, pencils, crayons, and to be there to help. Their work was largely imaginary and coloring picture books.

Directing art in Boys' and Girls' Centers usually constitutes many difficulties for the beginner. While a director is taught dancing, English, and all phases of recreation and games for playgrounds, as well as other worth-while lessons, still an artist may have to map out his own method of working. The Public Library may be the best help, as it publishes monthly magazines of new methods in directing, found in the Art Department. The main difficulty lies in the best manner in which to handle a group of children ranging from the ages of six to sixteen.

The next great problem is conservative use of materials. All Children's Centers may be handled or financed differently in each town. One has to work this out accordingly. In one Boys' and Girls' Center where I work, financing is handled mainly by the City

Recreation Department. It buys all the materials, such as balls, bats, ping-pong balls, materials for sewing and woodcraft. One may readily see how much money it takes to keep a center going from month to month. So then the problem is: What materials can be used the most conservatively and how to use them.

First I shall give a list of the materials used and explain why they were chosen:

Picture Books	4 of these
These are for copy work for the small children. The pictures can be painted.	
Art Paper	Cream color, size 8 x 12 inches
Crayons	6 boxes
Charcoal sticks	About 6

This is for the more advanced pupils

Art gum	12
Scissors	12
Thumb-tacks	(To tack up the best drawings)
Colored chalks	About 3 boxes
Art pencils	About 15

Now in a group of twenty-five art students, one may safely get by on one package of art paper a week by using it thus:

When small children come into the studio, those who do not have talent but still have the desire to draw, should be limited to one drawing a day. Later another child will come in. Let this second one draw on the back of the first child's picture, providing the picture does not have merit to save for hanging.

Children who prove they have drawing ability should be brought to the attention of the parents for private instruction as well, for a director in a Center must give as much attention to the untalented as to the talented.

One way to direct is to pin a sheet of paper on the easel or art table, group the best students near and let the smaller ones watch while demonstrating the fundamentals of colored chalk painting. This is a nice way to entertain visitors also. Bear in mind the explaining of *blocking in* one's picture, *balance*, *shading*, and *perspective*. A simple picture consisting of a sky, a mountain, small lake, ground with a tree, is easily taught for beginners.

Start at the top of your page with a light blue, then use yellow down about an inch, using white between each shade, gently blending the colors in, rubbing

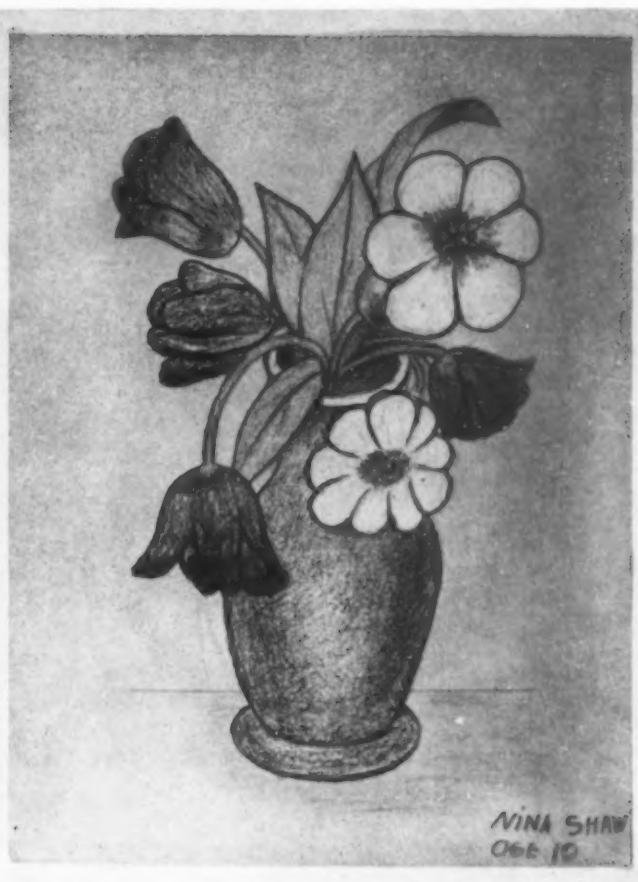


with your fingers. Next comes orange, then red. That makes the sky. You may use the same shade of blue for the lake. Start it about the middle of the page. The mountain may be drawn to one side and shaded by using black, brown and orange. The ground and the tree give balance to the other side and should be drawn in last. This makes a pretty colored picture which shows up nicely when hung.

About the other materials. Scissors come in handy when a child is too small to draw and must be taught constructive play time. Usually old magazines are donated to the center. These may be used by the small child and the pictures they cut out can be used later to make posters. When a child does unusual work, one may permit the picture to be carried home to be shown the parents. However, remind him to return it to the next class so it can be kept for exhibition.

All children like to see their work exhibited so that their playmates can see what they have done. This is good advertisement, also. The director may get better work by reminding them that only the best pictures are hung. About once a month old pictures can be taken down, given to the owner to take home and new ones put up. About four times a year the whole Recreation Department has an exhibition of all phases of the work carried on by all the specialists of the Centers. This can be a great encouragement to do good daily work.

Another Center where I work is sponsored by the



wives of the Optimists' Club of Fort Worth, Texas. They give about fifteen dollars a month for the upkeep of the Girls' Community Center. The materials for the art class are naturally more abundant. My time is spent between the two.

I find that the drawings in a Center of this kind are better than in private class, as children who are not compelled to draw do better work.

It is a good idea to ask the mothers in to a private exhibition of the good drawings so that they will cooperate with the director in sending their children daily after school. This may be accomplished by giving a tea. Usually the Sponsors of the Center will be glad to help finance it, as they are just as proud to exhibit what the Center is doing as the director.

A prop made of 3-ply wood and covered with cotton sacking can be built to exhibit the drawings. It can be made in any size wanted and is easily moved. Place it where all visitors can see it. Signs and announcements can be painted in class.

One may have pencil, commercial art, chalk talks, cartooning, as well as practical drawing.

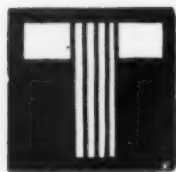
In closing, let me say how greatly has our country progressed when it has seen the need of developing the talents of the poor and underprivileged child. How bright a future is before us when we become aware of the necessity of directing character building through constructive play and recreation!

IMPROVING THE APPEARANCE OF THE SCHOOL YARD

KATIE LOU HIGHTOWER

Third Grade Teacher

State Teachers' College, Hattiesburg, Miss.



THE children's pride and interest in improving the appearance of their room was further developed into an interest in improving the appearance of the school grounds. Making the school and its surroundings attractive presented a real opportunity to these boys and girls and stimulated an interest in improving the appearance of their own homes.

One morning in chapel the Superintendent asked the children to be more careful about rubbish and waste thrown in the school yard. The next day a picture of two houses was put on the bulletin board, showing one home in a run-down condition, with an unpainted broken down fence, no flowers, and rubbish all over the yard. The other home was the same house, painted and repaired, with a neat picket fence and a well kept lawn with flowers and shrubbery. Underneath the picture was the sentence: "Which One Looks Like Our School?" This picture was the basis of discussion in the sixth grade art class. We talked about the pleasure we had had in our attractive art room. Why not have our school building grounds just as attractive? Would we enjoy coming to school more if the lawn was clean and neat, with flowers and gardens around the yard and benches under the shade trees? Do people of the town notice the dirty yard? What do people passing through the town think when they see a dirty, ill-kept yard? What do they think when they see an attractive, shady yard with flowers and shrubs around the buildings? Then the art teacher talked of the responsible position that the sixth grade children held in the school, how the smaller children followed the example they set. Was it not their responsibility as good citizens to do something about the condition of the yard?

The children asked such questions as: "What can we do to improve the appearance of the school? Will the other children help or will they tear up our gardens and flower beds? Do we have room in the school yard for flowers? Do we not already have enough shrubbery?" The children made a list of what was beautiful and what was ugly around the school yard. They decided certain improvements could be made in the appearance of the school yard.

These suggestions were:

1. Plant flower beds around the building where they will be pretty but not be in the way of the children.
2. Plant shrubbery along the back fence to hide the ugly view.
3. Clean up the paper and trash around the back of the school building.
4. Plant vines around the porch.
5. Plant a wisteria vine on the bell tower.
6. Plant running roses on part of the back fence.

7. Paint all trash cans a dull inconspicuous color that will harmonize with the surroundings.

8. Plant crepe myrtle trees along the edge of the school yard.

9. Make a list of the ways in which each child can help keep the school yard clean.

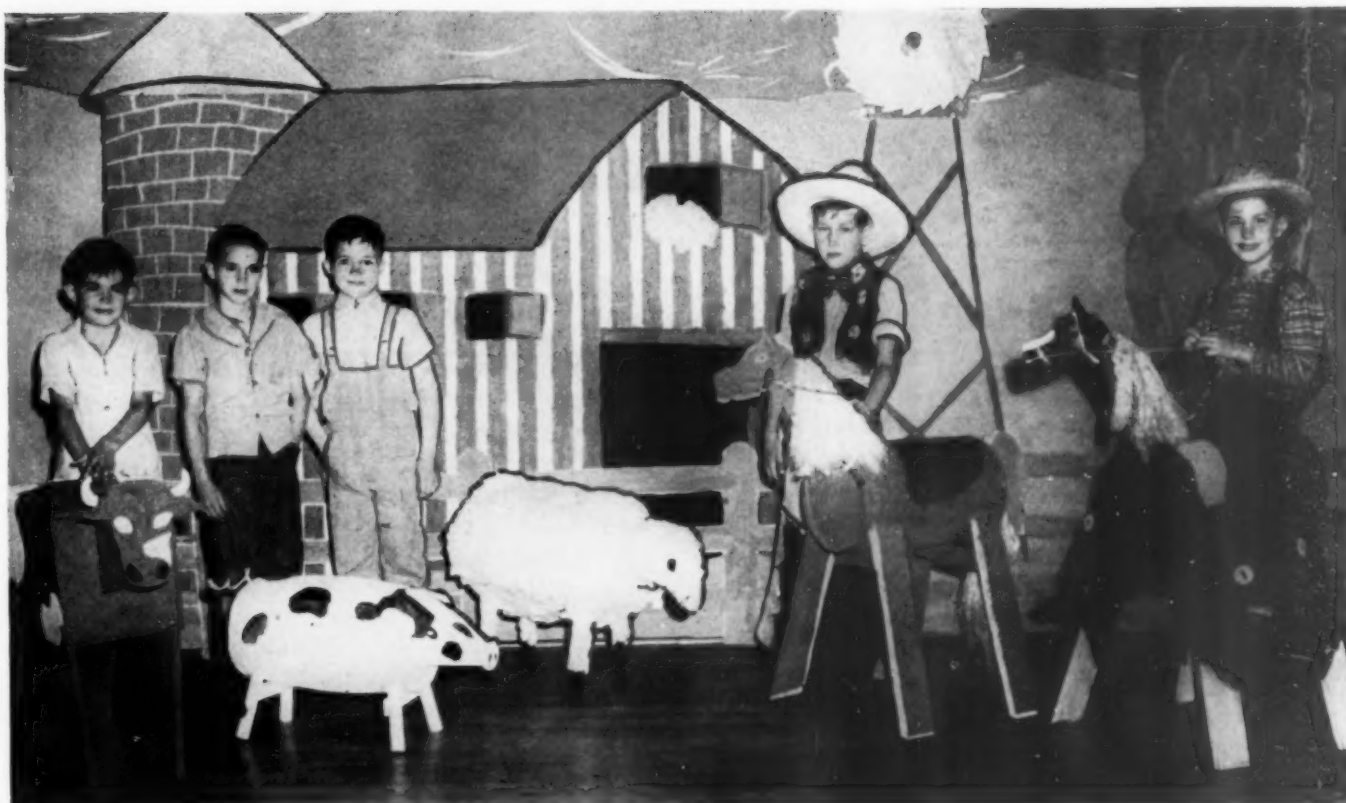
10. Make a poster about ways to improve the appearance of the school yard.

A group of the sixth grade children gave a very clever and original skit entitled, "Before and After" in chapel and asked the other children if they would like to cooperate in a School Improvement Campaign. The children consented to cooperate and each grade was asked to appoint a committee of two to meet with the art teacher to make the plans. It was agreed in the committee that the sixth grade should make the plans for the improvement and work out a color scheme for the flower beds.

After these plans were worked out each grade was given a certain part of the school yard to plant in flowers and suggestions were made as to the most suitable flowers to plant. Shrubby twigs were planted along the back fence to root and eventually to make a hedge. Two wisteria vines were planted by the bell tower. Trash cans were painted dark green and placed at convenient places. The children asked the Superintendent to provide benches for the yard. This he did and although they were the concrete foundation blocks from the old stadium they served the purpose and looked very nice. The children obtained fine pink crepe myrtle trees from the PWA nursery near the school and these were planted around the edge of the yard.

One day many of the children brought rakes and hoes and cleaned the school yard. Each grade was made responsible for the appearance of the yard for a period of one week, although every child was held responsible for his share in keeping the yard clean. Many attractive and amusing posters about the School Improvement Campaign, made by the children, were put up in the halls. Members of the Women's Club and P.T.A. sent plants for the flower beds. So many were donated that the extra ones were given to the rural children to take home and plant.

As a result of this unit the children became more interested in caring for public property. They learned that cleanliness and orderliness are the first laws of beauty. They realized that a home may be made attractive at very little cost. The children showed an increased sense of responsibility by avoiding scattering paper and trash in the streets and yards, marking the sidewalks with chalk, and trampling flower beds and shrubs. They became more interested in beautifying their homes.



OUR NAIL KEG ANIMALS

FRANCES EICHOR,
Ridgeway School, Columbia, Missouri
MRS. MARY BIGGS,
Director of Art, Columbia, Missouri



AILS! there will be an increase in this item—consequently this will mean more nail kegs. Because wood will be used in place of metals and fibers in furniture and other commercial items, we'll need more nails and increased production of them has been requested by the War Produc-

tion Board.

So why not enlist the goodwill of your local lumber dealer and take the nail keg into the classroom. By using your imagination and some hard work many things can be made from them. From farm animals in the second grade to dressing table stools, upholstered in chintz, print, oilcloth, etc., in the home art classes.

Start saving scraps of rope and twine for tails, manes, and bridles; wire to make the curl in a pig's tail; cotton for sheep's wool; boards and broomsticks for animal legs; and material for saddles.

Realizing second graders love to saw and drive nails, and farm animals are always interesting to them, we started, with our tongue in our cheek, first on building a horse, and this led to the planning and construction of other animals. Incidentally, an apple box makes a charming cow.

While the animals were being built the question came up about where we would put them in the room so, with an assembly program to be given in the near future, it was decided to make a farmyard background for them across the back of the room—one that could easily be transferred to the stage in the auditorium.

Our wall was cream colored plaster so we did not

try to make a solid backdrop but, rather, from kraft paper and the very tough wrappings from packages of cellotex (also given to us by the lumber man) we drew with chalk our barn, silo, strip of blue sky and green grass, sunflowers, and fence and painted them with powdered tempera paint. The animals were also painted with this paint. This gave everybody something to do. After the strip of sky was painted it was fastened with thumb-tacks to the wooden strip across the back of the stage and the rest of the scenery was fastened to it with cellulose tape. In the classroom it was fastened to a board suspended by picture wire from the molding.

Cowboy costumes were used for an act with the horses, and straw hats, cotton dresses, and overalls were used on the other boys and girls.

Making a horse from a nail keg grew into the creative art activity that admitted the integration of many other subject matter fields, and children like to do things in connection with a larger problem.

The boys and girls dearly loved to draw animals and especially horses' heads large enough to use for patterns for their horses. They enjoyed measuring for the fence and deciding that the barn and silo should be taller than themselves. They learned that a pig's legs are shorter than a sheep's but that a cow or horses' legs are longer than a sheep's.

A certain amount of research was necessary when questions were asked, such as: "What are silos made of? What kind of leaves do sunflowers have? Where are the horns on a cow? How long is a sheep's tail?" etc.

We found by working through a problem of this kind each child could be given an activity suited to his level of ability. Many pupils possessed abilities that the teacher would not have discovered under other circumstances.

Needless to say, the parents enjoyed the animals when they came to visit the assembly program and the art exhibit.

So come on—gather together your waste materials. Hi! Ho! Nail Kegs!

GREETING CARDS AND CONSERVATION

STELLA E. WIDER, Associate Supervisor of Art, Lynchburg, Virginia



variety.

Try this card and envelope in one idea. Much paper can be saved for the card can be sent through the mail with no further wrapping. Then, too, the card and envelope in one is an innovation. We are all always glad to present something new.

Of course this card may be cut to any desired size and can be made from an infinite variety of paper scraps. For a tryout, choose a rather heavy white drawing paper, six by nine inches.

First, create a border design for the six-inch end of the paper. This is easily done by cutting a six-inch strip, two or three inches wide, from newsprint or even old newspapers. Fold the strip into halves on its short axis. Then fold again and again, thus into eighths. With the two cut ends uppermost, and to the right—from the left side of the folded paper—cut a graceful curve somewhat higher on the right than on the left. (See Sketch A.) Experimenting will create many other types of edges, but this simple one can be used by pupils of all ages. When the paper is unfolded, it can be applied directly to the short end of the paper as a guide for the decoration, but if many cards are to be made, it is well to trace the design on to a similar strip of heavier paper.

Having placed the pattern on the short end of the six-by-nine paper (about one-fourth of an inch from the edge) trace firmly with a bright colored wax crayon. (See B.) Avoid "mending" strokes. Much fresher, crisper looking cards are made when strokes are not retraced. Plan the spacing and repeat the design. This may be in the same color, of a different value, or in a contrasting hue.

Varieties in the spacings between repeats are most fascinating, supplying a real incentive for creativity for the maker. With the crayoning complete, water color may be added in most interesting ways as the wax crayoning prevents the water color from spreading from area to area.

When the decoration is complete, cut out the scallop, leaving a wee bit of the uncolored paper for margin, a more artistic edging. (See C.) Lay a piece of paper on the card, face up, and press with an iron just hot enough to melt the wax—no more. This

carries off the wax and gives a printed look to the design. It also prevents the color from smearing or rubbing off.

Now for the folding. Begin with the decorated end of the paper. Fold back as far as desired. (See illustration.) Crease firmly and accurately—once only. "Mending" of creases gives an untidy appearance. The other short end of the six inch by nine may now be brought up to the first crease, and a second crease made. The flap may be pasted down or a sticker may be applied (a hand-made one). If the card is to be sent through the mail the address should be on the opposite side to the decoration.

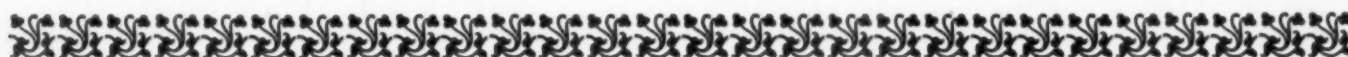
The message for the inside may be as simple or as elaborate as one pleases. The age level should be considered in planning an interior. Just a message of love from little folks, written or lettered with clumsy fingers, will be appreciated. For the older persons, the message may be planned on blocked paper. Pupils who think they have no artistic ability enjoy "conjuring" up changes in the shaping and the arranging of letters and words. When once the message has been worked out on the blocked paper, cut openings the exact size of each planned word, or each line if there are many words. Through this stencil the message may be crayoned in exactly as it was planned on the block paper. (See G.)

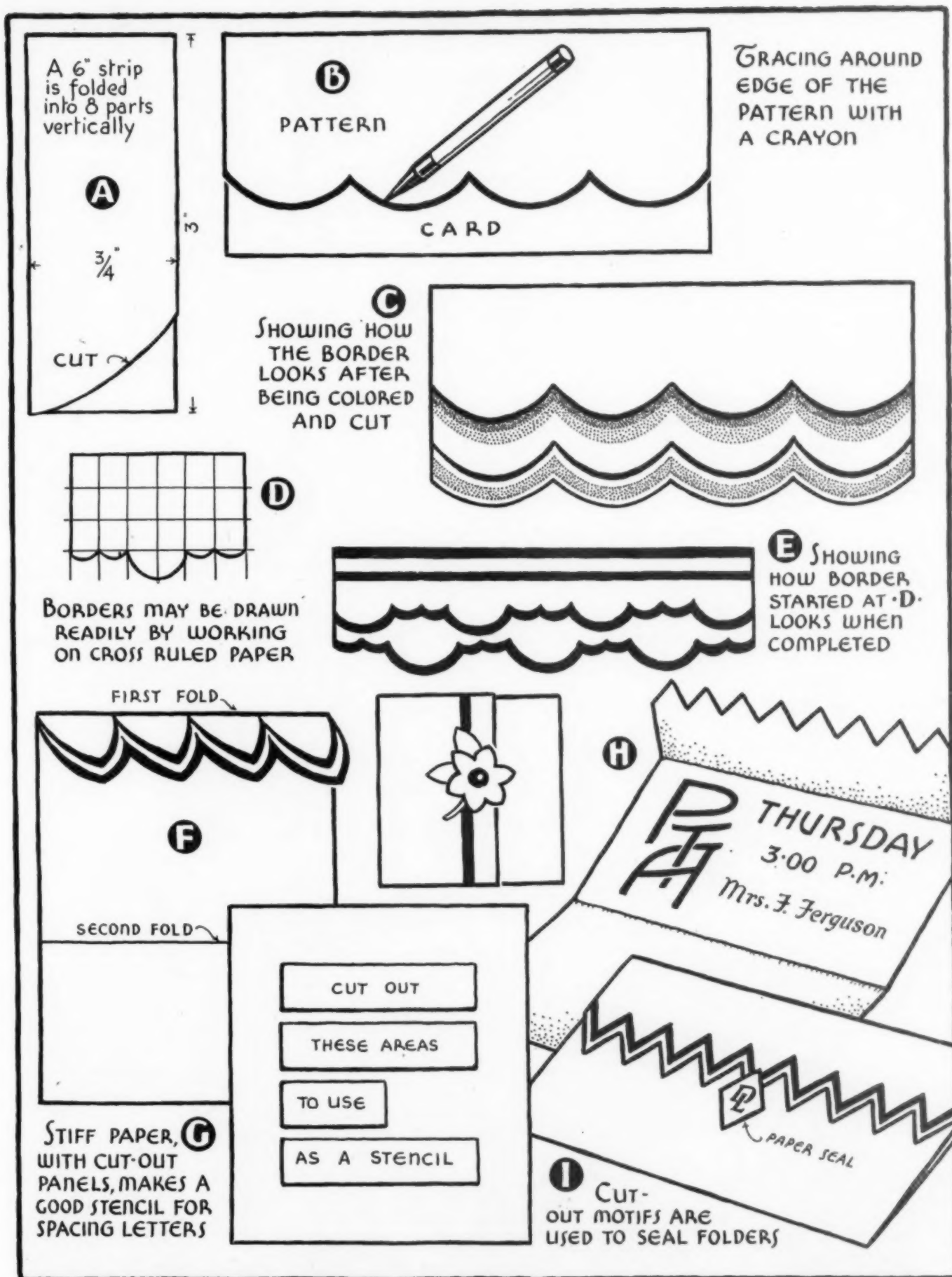
These little folders can have many uses other than the simple greeting card, such as P.T.A. programs, Red Cross menu cards, party place cards, and announcements of many kinds. One artistic Junior High Miss planned place cards for Big Sister's announcement party and was Big Sister pleased! Tiny folders were made with straight bands of gold and green. Then a tiny cut-out to simulate an orange blossom, with a bit of green leaf, was used as a seal.

Give the youngsters an idea and scrap material and watch their pleasure, with pleasure. Young and older will be surprised at the really attractive results which can be attained from a modicum of effort.

In addition to enabling pupils to turn out attractive cards, this type of activity offers ideal training in design, color and construction. There is no limit to the wide variations of border shapes and color combinations possible by this plan.

With Easter and Mother's Day in the near future, many teachers will find the method described here a most interesting and worth-while addition to their art and crafts program.





This page explains an unusually interesting and effective way for producing attractive cards, border designs and all-over patterns. It is especially suitable for grade classes

HOW WE USED SNOW IN ART ❄ ❄ ❄

WHEN art material is becoming more and more expensive why not use what is free? If you live in a Northern state, Mother Nature will send you quantities of priceless material without even so much as the postage to pay.

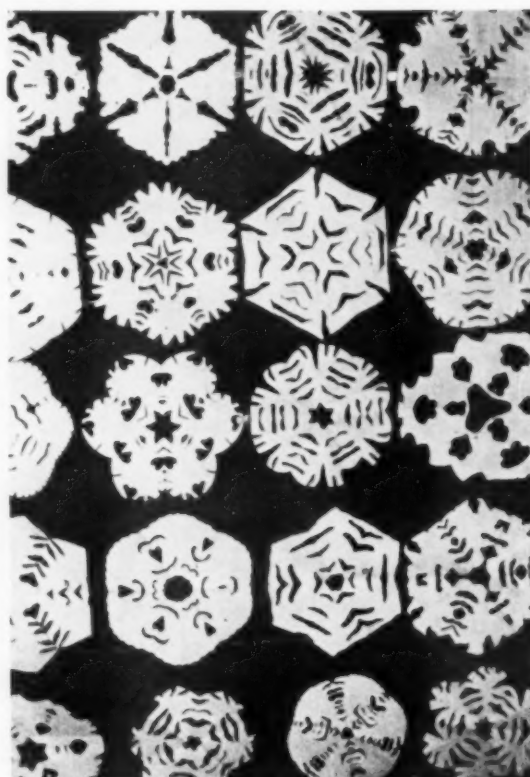
For a design appreciation lesson, observe the frosted window panes on a cold sunny day. If you have the pleasure of walking in a mild snow flurry observe the size, shape, and design of an individual crystal on your dark coat sleeve. Or, for a more detailed study, look at snow crystals one at a time under a microscope. You will find symmetry, balance, line, rhythm, and the fact that no two crystals are the same size or shape.

Try making snow crystals from unruled white paper. Yours will not be like anyone's else, for no two real crystals of snow are the same either. Fold a square or circular piece of paper in half. Leave it folded and continue to fold this piece into three equal sections. Hold the point of these six even sections in one hand and begin cutting regular and irregular designs on the folded sides and outer edges. After this triangular piece of paper is well scissored, unfold it. Your surprise will be a pleasant one. You have a snow crystal pattern which is always hexagonal.

On a mild winter day or in the early spring watch for a snowstorm that is an especially moist one. Take your class out of doors and try snow sculpture. In one afternoon after such a storm I got the following results: The fourth grade decided to make the three bears. The next period the fifth grade took their turn out on the snow covered school ground. They decided to put the bears into an Eskimo Village by modeling two igloos and a hunter. The third period that afternoon the sixth grade class decided to do some sculptured horses. During a recess a group of girls asked to have their picture taken with a coal miner they had modeled.

This is an inexpensive, creative, modeling material for schools of all states favored by much snow. It results in the use of a great deal of imagination after some teacher's cooperation. It arouses interest in an activity that can successfully be carried on after school hours and without supervision.

JEAN CURRENS, Art Instructor
Lincoln School
Cedar Rapids, Iowa



Cutting snow crystals from thin white paper is fine practice in studying space arrangement. It is also an ideal way to develop design motifs for applied crafts projects



Children always enjoy "snow modeling." This gives them a variation from their indoor classes



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have been started in a worth-while "business" by an early introduction to some such hobby. Here again utility and craftsmanship may be united in an educational way.

* The construction of a relief map in three dimensions is a problem which gives training in most of the principles of art craft. Mr. Jenemann, Art Supervisor at the Hershey Industrial School, has given us a splendid account of his success in making such a map. To be sure, it is not a practical problem for the first grade, but for the upper grades, junior and senior high, the educational value in this kind of map making is very high. While it required the united strength of six men to lift the Hershey map when completed, it is not necessary to be as ambitious. Smaller maps of lighter material are quite practical. See the article on page 233.

* Gift cards are not necessarily related to Christmas. They are appropriate for many occasions—birthdays, commencement, coming-out parties, valentines—many events. And a home-made card is particularly pleasing and appreciated. There is an art value, too, for the maker, nicely described and illustrated by Gladys Bowdy, New Haven High School, on page 232. Another contributor—Stella Wider, Lynchburg—sees in greeting cards an opportunity for "conservation and preservation"; conservation of material and preservation of friendship, particularly, as in the article referred to above when "made by hand." Easter and Mother's day are excellent occasions for adding gift card designing to art and crafts programs.

* The five Art Room Workshop pages—233 to 237—illustrate as many good ideas which any teacher may use with profit. First, a group of Mexican Pottery designs to be applied to tiles within and without doors; next, there are suggestions for making articles for the home from material which might otherwise be "junk"; then, a page of lettering and monograms—a problem which boys and girls enjoy as they originate

(Continued on page 6-a)

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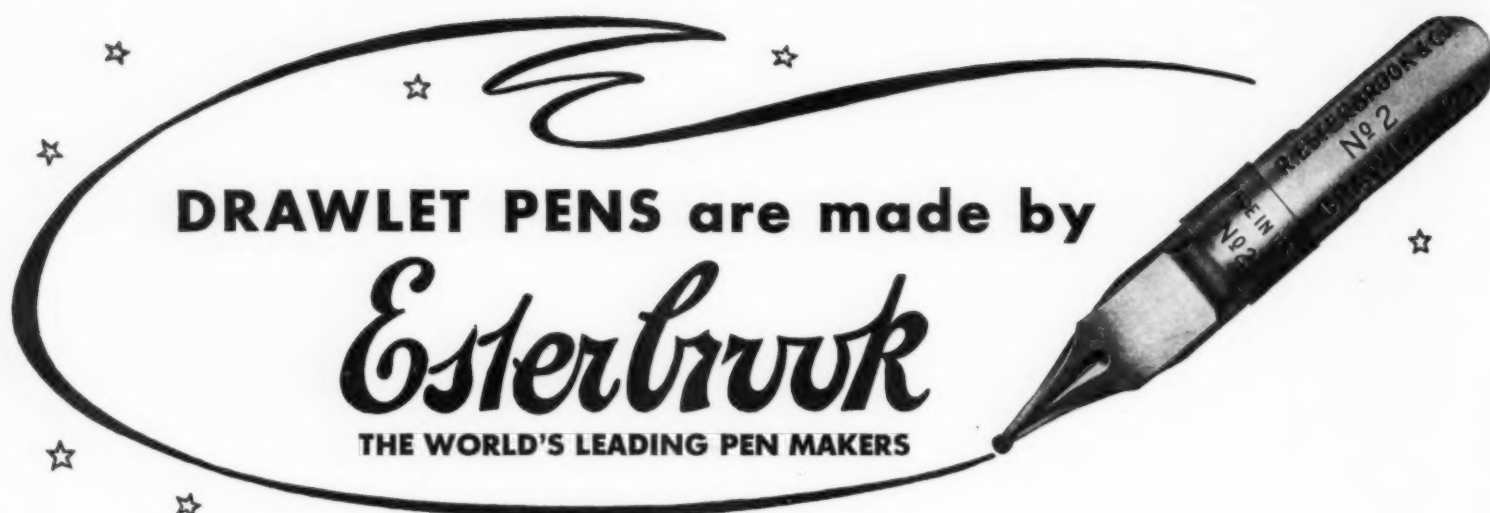
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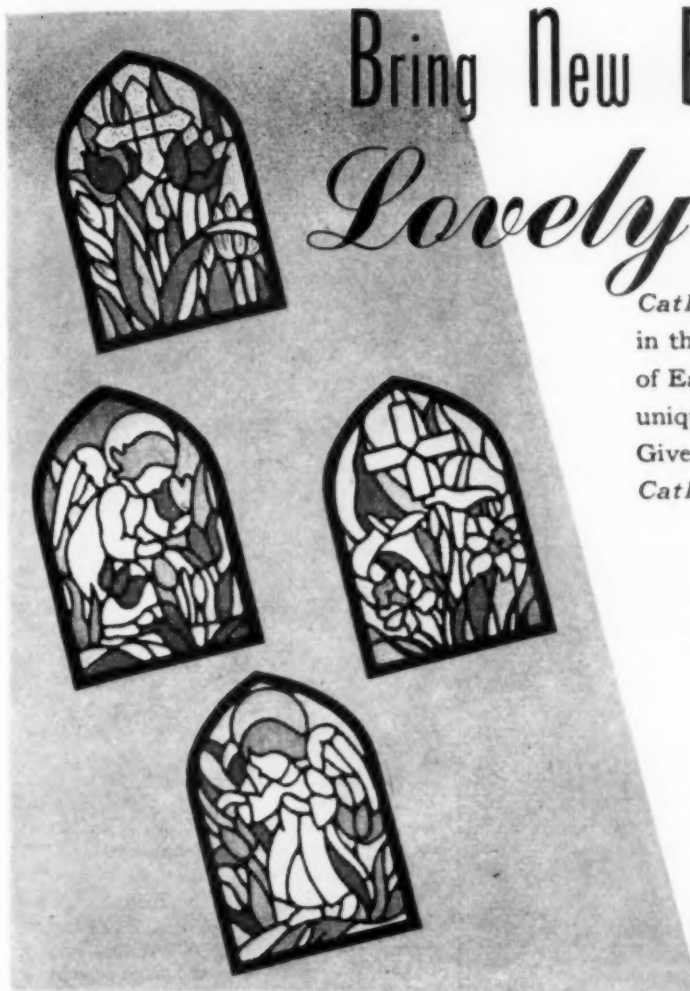
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designs for personal use; page 236 illustrates the making of crepe paper dolls—girl dolls! (the author remarks that "men dolls may be dressed if the child wishes.") And finally a short but effective "story" about the use of public school art department for the putting over of a new tax system upon the voters. All these articles are very helpful and may be used as a basis for like work in any school.

* Here's a suggestion to use upon a community which sees little value in art as a school subject nor the need of an expensive art teacher. A teacher and a supervisor out in California, Irene Stewart and Evadna Perry, decided that parents should be shown how the art work is really done in the schoolroom—so they organized an exhibit showing the children engaged in their art work. The result was a closer relationship between home and school. It is probably true that much of the opposition to art teaching is because of ignorance or misunderstanding.

* Iva Duckworth in Fort Worth, Texas, has a problem somewhat more difficult than that of other art directors. This director is in a Center, not a public school; the teaching is both physical and educational; it includes children whose ages are from five to sixteen; and discipline is not part of the program—a child can leave the class if the work is not to his liking or ability. The article opens up opportunities for cooperative social activities among those regarded as "underprivileged," and the suggestions may be easily carried out in the organized schoolroom. The article should be carefully read.

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* Puppets and marionettes require more time and diligence than some schools have at their disposal. But where these conditions are not a handicap, the construction of a puppet play is a fascinating problem, giving training in handicrafts and English as well. Irene Hazel has made intelligent use of her art teaching ability in her description of "A Peter Rabbit Puppet" on pages 238-239. This is but one of any number of stories capable of reproduction in a puppet show.

* On pages 242, 243, and 244 are three articles illustrating work done by children in the first three grades. Each of these has a direct relation to the home and suggests the right way to handle integration activities in elementary classes. "Mr. Andrews' Store" is of particular interest now. Most everybody is learning things about a grocery store not realized previously! Good training for the children.

* "Cleanliness is indeed next to godliness," an often used quotation, originated with a man whose major interest had to do more with the spirit than with the flesh. Modern educators have discovered that an appreciation of the beautiful is a fundamental principle in an art course, and that a clean dooryard has an influence upon the life and attitude of young people. Thus when this third grade teacher in Mississippi gives her experience with her children in their successful attempt to "improve the appearance of the schoolyard" she has started a movement which may well be followed in many communities. By contrast, this picture of a schoolyard adorned with flower beds and

(Continued on page 8-a)

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running rose bushes, is reminiscent, by contrast, of a certain yard and out-buildings of years ago. "A thing of beauty is a joy forever"—it matters not where or what that thing is.

* "How we used Snow in Art" may not appeal to art teachers in the southern states, but those who live in the North will find much to be enjoyed in Jean Currens' contribution on page 252. Evidently the children had a good time with their snow modeling and undoubtedly learned some of the elements of design as they observed the snow crystals. It would be helpful if those who use this idea first get hold of a book published ten or more years ago—"Snow Crystals," written by "the Snowflake Man of Jericho, Vermont." More information about this if you write to the editor of this column.

This is a good place to mention what seems to be quite common with other magazines, that if your copy of *School Arts* arrives a few days later than heretofore, or when expected, remember that we are all working under abnormal conditions.

FROM COSTA RICA

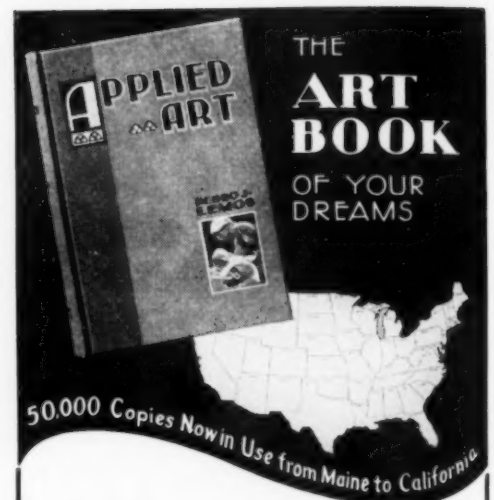
Readers of *School Arts* who notice the artistic basket results by Costa Rica craftsmen using fibers from roadside growths described in our "Pan-American" issue (April 1942) should read the following:

To those who emphasize the need of more art handicrafts education in North American schools, the inquiry expressed by a California importer of art goods shows the anxious interest for American produced handicraft with art values. An immense market is awaiting our school boys and girls for their productions as soon as our Art Education recognizes very fully the need and importance of art applied to our many fine materials. Much natural vegetable and mineral material utilized for art crafts in other countries goes to waste in our states. We can well supply much of the fine handicrafts imported formerly in million dollar lots from other lands. Art after all does not come only in frames or on pedestals. It is equally expressed in many materials, and the old master's so recognized it. At this date American art education has failed to do so, to any important extent. A recent letter from Senor Rodríguez, Costa Rica correspondent, states:

"I have received two letters caused by my articles in *School Arts*. One is from a reader in Los Angeles, asking me to get him in touch with manufacturers or exporters of cabuya and cabuya work. I'll do the best I can, but I'm afraid we can't supply either in such quantities as he asks for. The other from a Miss DesBrisay, Fine and Industrial Arts teacher in a school in Aruba, Curacao. Enroute to the United States she plans to visit San José and visit our schools to see the pupils at work. It is a new experience to me to be getting letters like that. I remain yours cordially,

R. Lucas Rodríguez, C.
San José, Costa Rica
Central America"

INTERESTING DESIGN effects are made as follows. Have the pupils sketch simple motifs with white wax crayons on white paper. Then flow a colored wash of transparent water color over the motif. The result will be a white design against a colored background.



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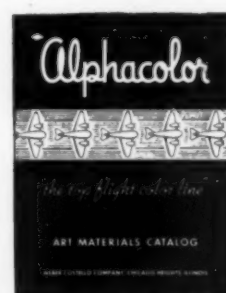
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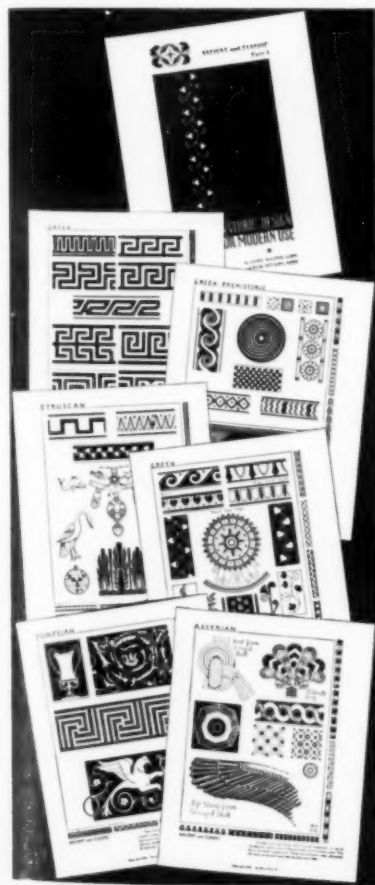
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